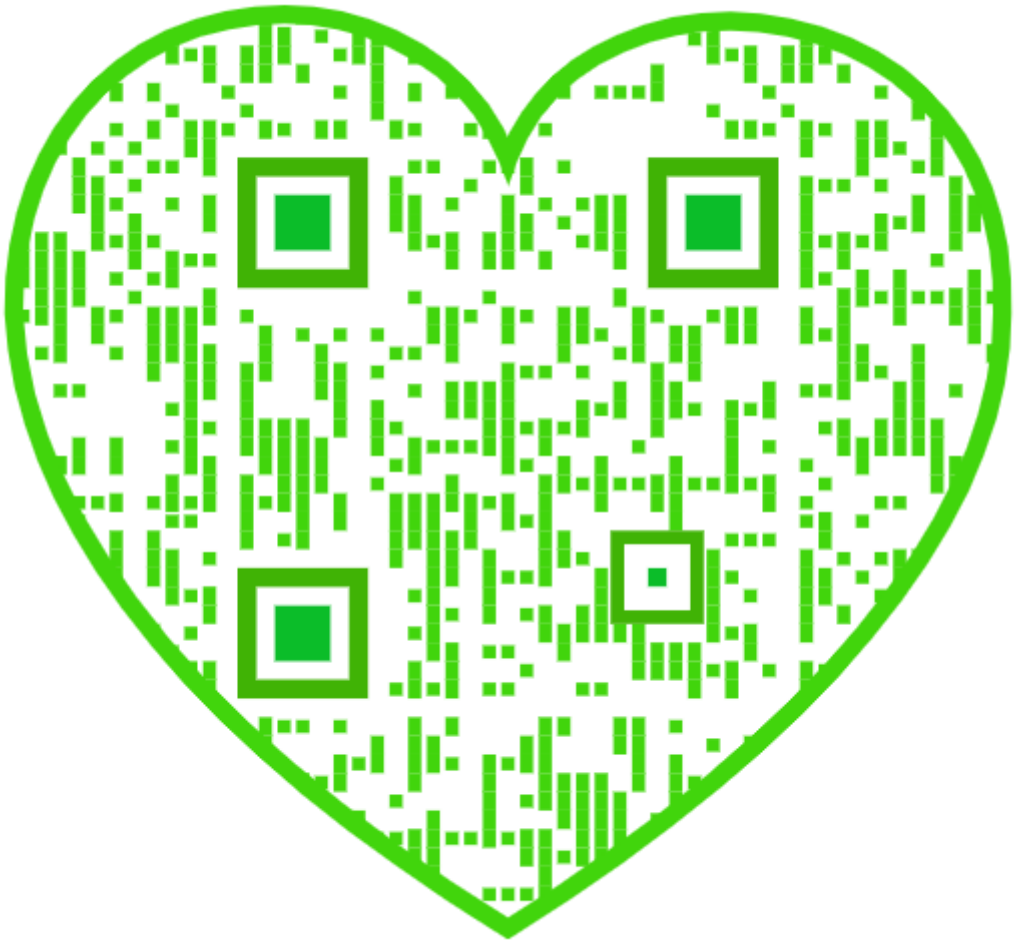
TAILORING
AND
SHOP MANAGEMENT

The SECTIONAL SYSTEM

DEINER



Class _____

Book _____

Copyright No. _____

COPYRIGHT DEPOSIT.

FRANZ F. DEINER

A Complete Handbook of Tailoring and Shop Management on the Sectional or Group System

By

FRANZ F. DEINER

F. F. DEINER & COMPANY
No. 1 EAST 42nd STREET
NEW YORK

Copyright 1923, Franz F. Deiner

TT580
.H4

20-14362

©CLA597130
AUG 23 1920

Preface

The purpose of this book is to put before the cutter and tailor in concise and simple form, the indispensable rules for turning out the highest class of garments, as well as for the proper management of a shop conducted according to the Sectional or Group System of Tailoring here described. The rules of operation which are given here, have been thoroughly tried out in the experience of a lifetime in the tailoring business. It is firmly believed that this book will serve the purpose for which it is intended—namely, as a help and a guide to the merchant-tailor and to the tailor craftsman. The author is convinced that his fellow workers, after carefully studying and trying out his group system as here described, will appreciate the efficiency secured by this system through simplicity of operation, increased output, and every material advantage.

Introduction

The principle of the "division of labor" is one on which the manufacturer has depended to speed up production ever since the invention of machinery. Continual practice in a single operation begets speed and skill, and hence a better and more valuable product. It requires a dozen or more processes or operations to make so simple a thing as a needle or a writing pen, and as the object increases in complexity and number of parts the division of labor thereon becomes more and more minute. The old objection urged against the minute division of labor was that it narrowed the vision of the worker and blunted his ambition—made a mere machine of him. But that was in the days when men worked twelve and sixteen hours a day.

With the eight-hour day and the present scale of wages, there is plenty of time left to the worker for relaxation of muscles and refreshment of mind. He may, if he is ambitious use some of his surplus time in fitting himself for performing more highly skilled and more highly paid labor. And to give him an opportunity for making such advancement is a part of the plan of management for the Sectional Shop. The Group feature of the sectional shop also makes it possible and desirable for the worker to become familiar with several of the operations in order to fit him for "doubling up" when the slack sea-

son comes and the output is not large enough to work the full number of sections. In short, there does not exist today a single valid objection to the sectional system as developed in Mr. Deiner's book, but on the contrary, there is a multitude of arguments in its favor. It is indeed practically indispensable in some form if the merchant-tailor is to make his shop pay a profit. He must use every known device for rapid and economical manufacture, and he must turn out the very highest class of work. All these requirements are fully met by this system. Every detail is carefully worked out in this book, and the language is so simple and the directions so explicit that any apprentice can understand and follow the instructions given for each of the 74 processes or operations employed in producing the completed garment.

It provides every incentive to the employee to do his best and pays him accordingly. It is the system that pays the workman the highest attainable wage, and secures for the employer the most highly skilled and most highly productive labor. It brings out the very best that is in every man and converts it into higher wages and greater profit.

It is true that the Sectional System must have the most careful supervision to secure the best results. The foreman must know every employee and the exact measure of his efficiency from week to week, and he must make his recommendations for promotion accordingly. The foreman must know how to help men as well as how to handle them. He must create the morale of the shop and give to it a high industrial tone—that is, the main thing thought of in the shop must be the work of the shop. The organ-

ization of a school is strongly recommended for the training of the low-salaried part of the men. The younger part of the force must be especially looked after and inspired with the ambition of attaining the highest standard of efficiency and skill. Every employee should be made acquainted with work of all the sections, for he might have unusual taste or ability to fill some position other than the one in which he may happen to be at any time. Every workman must be made to feel that he is responsible for the reputation of the shop. If his work is not well done it injures the character of the entire product of the concern.

A wise merchant-tailor seconded by an able foreman and assistants can work wonders by following out the Sectional System in what it does and in what it suggests.

H. B. NIVER.

New York City
June 30, 1920

Sketch of the Author

The present volume differs from many books on the tailoring art in one important respect—it is the work of a practical tailor—one who has worked his way from the lowest rung of the ladder to the highest. There is NO THEORY — the tailor is instructed how to accomplish each step in the building of a coat in the simplest and most efficient manner. The author knows how to do it BECAUSE HE HAS HIMSELF WORKED OUT EVERY PROCESS. Not only this, but he has trained large bodies of men to work together in the production of a large output. He is not only a tailor, but also an accomplished manager and organizer. Perhaps the best way to make clear Mr. Deiner's special qualifications for producing a practical book on Sectional Tailoring and Shop Management will be to quote from a recent address of Mr. C. F. Wetzel to his employees, on the occasion of the presentation of a testimonial to Mr. Deiner for his efficient adminiztration of the Wetzel shops:

"Twenty-five years ago Mr. Deiner came to this country, not conversant with the English language; without a knowledge of American customs and business methods; equipped only with a thorough knowledge of his trade and an unswerving ambition to progress.

"After working for several houses, traveling through the East, becoming more familiar with our language and American business requirements, he came to work for me some eighteen years ago. For a period of eight years he proved his value to us. His efficient workmanship won him advancement in various ways—one in particular resulting in our establishing a special department, with him at the head, to train our men in the details of working our garments, to produce the style, which we have felt has characterized our house from the beginning.

"The particular points of shoulder expression, shaping and draping, were taught to our employes by Mr. Deiner. At the end of that time, he expressed a desire to perfect a tailoring system, by gaining a certain experience in the general clothing trade and so, for several years, his efforts were devoted to this one end. That he has—and how well he has succeeded—is best evidenced by the manner in which he has developed his exceptional work with us, which represents the highest grade of fine tailoring.

"If you will but consider how much he has accomplished, you will realize that his success has required more than mere ambition and his knowledge of good workmanship. These two things have, of course, been big factors in his success, but the third, and perhaps the greatest, has been his ability to instil in his men the desire to do their very best.

"Having been a workman himself, he knows how much it means to work under the best conditions—good light, good air, clean workshops and pleasant quarters. It is my pleasure to know that you men take a personal pride in maintaining these conditions, which is at once reflected in a man's desire to keep up his own personal appearance.

"Assembled here are men of varied nationalities and religion; this because Mr. Deiner has made it a point to let nothing of this nature interfere with the greater object to be attained, viz.: EFFICIENCY.

"I only wish to say these few words to bring home forcibly to your minds what a really unusual and happy privilege is ours, to be working together in the pleasantest relationship—all striving to make our work better, and our clothes the best that can be produced, for it is these results that make a business house grow as our house has been constantly growing, and as it becomes larger each year, bigger opportunities and better positions are opened to each man. It is these united efforts which spell SUCCESS for each of us."

TABLE OF CONTENTS

Page

PREFACE 5
INTRODUCTION 7
SKETCH OF THE AUTHOR 11

PART I.—Organization and Management of the Sectional Shop.

The Organization and Management of the Sectional Shop . . 17
The Sectional Shop Ticket 17
Timing the Sectional Operations 17
Value of Sectional System in Small Shop 18
Improved Conditions of Labor 19
General Rules 19
The Work of Absentees 20
Basis of Wages 20
Effect of Materials and Styles 21
Time Economies 21
Grouping in Small Plant 22
The Lunch Room 22
Educational Aids 22
Helpful Results 23
Shop Lay-Out 23

PART II.—Shop Lay-Outs and Time Schedules.

The Group System—Groups One and Two 25
Groups Three, Four and Five 26
Groups Six, Seven and Eight 27
Groups Nine, Ten, and Try-On 28
Notes on the Time Schedules 29
Shop Lay-Out, Plan A. 30
Provisions for Increased Output 31
Diagram for Plan A. 32
Plan B.—Medium-Sized Shop 35
Diagram for Plan B. 36-7
Diagram for Plan C—Large Shop 40-41
Plan C.—A Large Shop 42
Plan C. Adapted to Factory Methods 46

PART III.—The Sections in Detail.

Sec. 1. Cutting Canvas 49
Sec. 1. Cutting Stripes and Plaids 49
Sec. 1. How to Fit Linings 49
Sec. 2. Marking Stitches 53
Sec. 3. Baster—First Operation 55
Sec. 4. Overcasting Seams 57

TABLE OF CONTENTS—Continued

		Page
Sec. 5.	Machinist—First Operation	57
Sec. 6.	Underpresser—First Operation	57
Sec. 7.	Baster—Second Operation, Pockets	58
Sec. 8.	Machinist—Second Operation, Stitching Pockets	60
Sec. 9.	Basting Haircloth on Canvas	60
Sec. 10.	Padding Stitches	62
Sec. 11.	Basting Seams for Try-On	62
Sec. 12.	Padding Collar	62
Sec. 13.	Underpresser—Second Operation	64
Sec. 14.	Basting Fronts on Canvas	64
Sec. 15.	Special Baster for Try-On	65
Sec. 16.	Basting Shoulders and Collars for Try-On	66
Sec. 17.	Basting in Sleeves for Try-On	67
Sec. 18.	Pressing Coat for Try-On	68
Sec. 19-20.	Various Extras	69
Sec. 21-22.	Sleeve-Making	69
Sec. 23.	Ripping and Pressing After Try-On	71
Sec. 24.	Re-Marking After Try-On	72
Sec. 25.	Marking Stitches After Try-On	72
Sec. 26.	Basting on Pockets and Seams After Try-On	73
Sec. 27.	Machinist—Re-Stitching	73
Sec. 28.	Making Vents in Back	74
Sec. 29.	Underpresser—Third Operation	74
Sec. 30.	Basting Fronts on Canvas After Try-On	75
Sec. 31.	Padding Lapels	75
Sec. 32.	Underpresser—Fourth Operation	76
Sec. 33.	Shaping Coat	76
Sec. 34.	Machinist—Fourth Operation	78
Sec. 35.	Basting on Tape	78
Sec. 36.	Felling Tape	78
Sec. 37.	Underpresser—Fifth Operation	79
	Special Instructions for Hollow Lapels	80
Sec. 38.	Facing Baster	83
Sec. 39.	Machinist—Fifth Operation	84
Sec. 40.	Underpresser—Sixth Operation	85
Sec. 41.	Edge Baster	85
Sec. 42.	Basting Lining	87
Sec. 43.	Basting Shoulder Seams	88
Sec. 44.	Seaming Shoulder	88
Sec. 45.	Underpresser—Seventh Operation	89
Sec. 46.	Collar-Baster	89
Sec. 47.	Working in Armhole	89
Sec. 48.	Underpresser—Eighth Operation	90
Sec. 49.	Sleeve-Baster	90
Sec. 50.	Sewing in Sleeves	91
Sec. 51.	Underpresser—Ninth Operation	92
Sec. 52.	Collar-Shaper	94
Sec. 53.	Basting Top Collar	94
Sec. 54.	Felling Collar	95
Sec. 55.	Basting Armholes	95
Sec. 56.	Machinist—Sixth Operation	96

TABLE OF CONTENTS—Continued

		Page
Sec. 57.	Cutting Buttonholes	96
Sec. 58.	Buttonhole-Making	97
Sec. 59.	Felling Coat	99
Sec. 60.	Pulling out Bastings	99
Sec. 61.	Pressing Edges and Buttonholes	99
Sec. 62.	Pressing off Coat	100
	Pressing Body Coats	103
Sec. 63.	Examiner—First Operation	104
Sec. 64.	Button-Sewer	104
Sec. 65.	Re-Presser	104
Sec. 66.	Examiner—Second Operation	105
Sec. 67.	Basting on Silk Facing	105
Sec. 68.	Making Silk Collar	107
Sec. 69.	Felling Silk Facing	107
Sec. 70.	Basting on Flat Braid	108
Sec. 71.	Felling Braid	109
Sec. 72.	Cording Edges	109
Sec. 73.	Piping Edges	109
Sec. 74.	Putting on Velvet Collar	111
Frock Coats		112

PART IV.—Alterations.

	How to Try on and Mark for Alterations	117
1.	Break in Forepart in Front of Arm	119
2.	Break in Back of Arm	123
3.	Low Shoulder	123
4.	Wrinkle below Collar	125
5.	Wrinkles below Collar, Back of Arm	127
6.	Erect Figure—Heavy Neck and High Shoulder	129
7.	To Give Ease Over Hip and Reduce Surplus in Front	131
8.	When a Coat is Too Large Over the Upper Button After Being Finished	136
9.	To Reduce Width of Forepart over the Upper Button	136
10.	Too Short a Back	139
11.	To Fit a Square-Shouldered Figure	139
12.	To Alter for Stooping Figure	139

PART V.—Shop Ticket and Records.

The Deiner Sectional Shop-Ticket and Ledger Records	145
The Sectional Shop Ticket	147
The Checking Ledger	148
The Cost-Accounting Ledger	149
Caring for Trimmings and Buttons	150
Table for Computing Wages	152

PART I.

The Organization and Management of the Sectional Shop

The Sectional Shop Ticket.—There are seventy-four sections in the "Group" or "Sectional" System ticket, including the blanks for extras. Workers must have coupons to show for work done, and the nature of extras, if any, must be specified on these coupons. Where business is conducted on a large scale, each worker should be given a special section to work on, and a standard number of pieces should be assigned to him as a day's work. This "standard" number is determined by the length of time required by an average worker to complete a single operation in any given section. When business is conducted on a smaller scale, a number of sections are grouped together so that the work in each section may be completed in the same length of time. Such a grouping is shown in the various shop layouts.

Timing the Sectional Operations. — The Time Schedules given on the following pages have been carefully made out by recording the exact time required by different workmen for performing the work in each of the sectional operations. A foreman should carry a stop watch in order to find out to the minute how long it takes each of the workmen to do his part on a single coat. There is no other way of watching and improving the efficiency of the shop, and of keeping an accurate record of the costs.

It is of the highest importance also to have standards both as to time and quality of work, and every workman must understand these standards, so that he may know just what is expected of him. If he accomplishes more than the average, he should be paid accordingly; and if he does less than the standard requirements, he must not expect to receive the same wages as his more proficient fellow-worker.

The time schedules here given indicate that 24 hours are required to make a sack coat. This time is sufficient to carry out the most exacting specifications for building a coat. If there should be many extra requirements, the time may exceed 24 hours; and, on the other hand, if the work is not so particular, it may easily be possible to make a coat in much less time than is here set down. Work timed on this plan will enable an employer with an output of about twelve suits a week, to run his shop with a group of seven workers. If the shop turns out twenty-four suits a week, it can be run with a group of twelve workers, with an extra man, and a foreman may be employed.

Value of the Sectional System in the Small Shop.— The merchant-tailor with a small business, who uses the Sectional System, can, with the help of an assistant, manage a small body of workmen without any other help in the way of superintendence. Through daily intercourse with his workers, he can maintain a high morale, and thus be enabled to turn out work which will give satisfaction to his customers, and at a reasonable cost satisfactory to himself.

As business increases a foreman will become a necessity. It will, however be to the manager's advantage to keep up the same personal relations with his workers as when doing business on a small scale. He should by no

means tolerate evil practices, such, for example, as graft, either direct or indirect. Foremen will frequently take it upon themselves to discharge efficient help in order to give work to personal friends, who may be inferior workmen. Thus it may happen that an able worker will find himself discharged, perhaps because he had refused some special favor to the foreman or because the foreman wished to replace him with a personal friend.

It is a good rule for the proprietor to hire or discharge help himself, and to use the utmost circumspection in so doing. Above all things, he must not show any partiality whatever nor make any distinction as to nationality race, or creed. He should not have workers of the same nationality grouped at one table, and thus perhaps arouse jealousy among the workers. They should, instead, be seated according to sections without regard to nationality. In this way should one worker improve in his work, his neighbor is bound to notice it, and will emulate his example.

Improved Conditions of Labor.—Happily, the discharging of workers without good reason, the exacting of long hours, low wages, and brutal threats for the slightest misdemeanor, are now things of the past. The time has come when workers must be treated as equals. Their training must be conducted logically and kindly, and regular hours must be assigned. Fair wages must be forthcoming in order to develop the artistic traits of the workers and inspire them with ambition to bring about the best results for the benefit of both employer and employee.

General Rules.—Vulgar language should not be permitted. The men workers should be separated from the women workers with a view to avoid talk which does not concern the work. The manager should look into all com-

plaints himself, and never, in any case, take action until due investigation has been made. It must be borne in mind that the one who carries rumors is usually the one who spreads them.

Should a foreman or an assistant bring in a complaint against any particular worker, and ask for his discharge, the manager should ascertain whether the complaint has been made on account of poor work, or other causes which might affect the efficiency of the organization, or because said worker had refused some special favor to the foreman or assistant. The manager should try to adjust matters and not discharge workers if he can possibly avoid doing so, as the placing of new hands is an expense as well as a loss of time. The manager should take as much interest in the worker who works for him as he takes in the firm for which he works. There should be a medicine chest at hand, in case of need, and the plant should be visited by a doctor at least once a month.

The Work of Absentees.—Should an employee be unable, on account of illness, to continue work, and there are no other workers to fill his place, his work should be divided among others competent at that kind of work. In this way there would be no stoppage in certain sections, which might prevent all other sections from getting ahead.

All questions arising in connection with work must be decided by the manager himself; his decision must be enforced with courtesy, and he must direct his assistants to act in the same way. Gifts or other special favors from workers should not be accepted by the manager or by his assistants.

Basis of Wages.—The manager should observe the different workers and note the time it takes each to do the

work of his or her respective sections. For instance, if a man has been working at a certain section for a length of time, and as a consequence has acquired proficiency therein, the output of such a worker will naturally be larger than that of a slow worker or a beginner. Such a worker should in justice be proportionately compensated for his work.

On the other hand, there will be workers whose work, while equally as good in quality, is not equal in quantity or output. These men should be given every opportunity to hold their positions, for the business is not losing anything by keeping slow workers, so long as they are paid according to their output.

Effect of Materials and Styles.—The time required for the completion of articles in the different sections should be calculated according to the output of the medium worker. The different kinds of material used and the styles followed should also be taken into consideration; the cuff on a sleeve from hard material takes more time to make than one from soft material. The same principle applies to every part of a garment. These considerations should be taken account of by the manager to enable him to make allowances which promote friendly relations between the management and the employees, as mentioned above. Every possible expedient should be tried to encourage the workers to acquire skill in artistic production as well as in mere volume of work, so that they may feel that they are working for their own advancement as well as for the interests of their employer.

Time Economies.—The Manager should know the number of minutes actually consumed in the work of each section. To this end he must observe each worker and see that none lose time. In all plants a timekeeper is indis-

pensable. The manager should give instructions as to the proper handling of the work of each section on the entire garment, and these instructions should be typewritten or printed on tickets. This plan will save time, as the workers need not wait for the foreman to come to them, nor to look him up to get the necessary explanations.

Grouping in Small Plant.—In a small plant the sections should be apportioned among the workers in such a manner that each group will perform its work in about the same time as each of the other groups. In each group there should be a man of experience who understands all the operations handled by the group. In a large plant, assign to each section as many workers as are necessary to do the work. In any shop where all, the sections, or a large number of them are working separately, a sufficient number of assistants to the manager should be provided.

The Lunch Room.—If the plant is large there should be a special place set apart for a lunch room, and it should be made as cheerful as possible. It should be artistically decorated with appropriate pictures, and a book table should be at hand provided with the latest fashion magazines and other periodicals and books dealing with the tailoring craft.

Educational Aids.—Lectures should be given on current styles and fabrics, and on other subjects relating to the tailoring business. An evening school may be conducted with classes for teaching the English language to workers of foreign birth, as well as classes for teaching efficiency in the daily work of the shop. A knowledge of the English language will enable the workers to carry out orders with greater readiness and intelligence, and the efficiency classes will contribute toward speeding up and perfecting the output of the shop. The teachers for these classes might be

found among the workers themselves, choosing such as are exceptionally well educated in the language of the country. Should the instruction of such teachers not be adequate it would pay big returns to hire suitable teachers to give instruction to the workers, and fit them to teach their fellow-workmen.

Helpful Results.—A spirit of mutual helpfulness and friendliness will naturally spring up in these classes, which will produce harmony among the workers themselves, between employer and employees, and a helpful spirit of co-operation in the work of building garments. The workers should be taught that they must give a fair and just equivalent in labor, measured in time and output, for the wages that they receive. Only on this high ideal of justice, can a healthy organization be created and maintained.

Shop Lay-Out.—Good light, sanitary conditions, and ample space are important factors toward enabling the workers to turn out perfect work without loss of time. The machinists should have the best corner in the loft, with the light coming from both sides.

On the side of the machinist there should be a table for the fitter, the seam and pocket-baster, and the stitch-marker, who is generally a girl or boy apprentice. If there is room near the table of the fitter, the girls who do the padding, tape-felling, etc., should be seated there.

On the other side of the machinist is a table for the under-presser. Next comes a table for basting cloth on canvas, sleeve-making, shaping, and facing-basting. An iron should be near at hand for the shaper to rectify mistakes. In small plants where the edge-basting and lining-basting is done by the same worker, he should be provided with a stool about two feet high, as he must sit part of the

time. In this case the tables are assumed to be three feet high.

The tables for the pressers and underpressers should be about 26 inches in height.

The tape-baster, sleeve-baster, collar-baster, armhole-baster, and edge-baster should sit at a finishing table, and the sleeve-baster should have an iron convenient. It is a good plan to have finishers, such as buttonhole-makers, button-sewers, and basting-puller seated near the pressing table.

A table for the pressers, an edge-pressing machine, and a wringer for press cloths will complete the necessary shop equipment. (See diagram for shop layout.)

A time clock should be installed with blue and red. Red indicates late. Each worker is his own time-keeper.

The following Diagrams and the accompanying explanations give in full the details of laying out Sectional Shops of different capacities and the position of every worker.

PART II.

Shop Lay-Outs and Time Schedules

MANAGEMENT

Foreman ..... $75.00 per week
Office Assistant ..... 15.00 per week

THE GROUP SYSTEM

FIRST GROUP—One Tailor

$45.00 per week

Sections		
1.	Fitting	45 Minutes
3, 11.	Basting Seams	20 Minutes
7, 26, 28.	Basting and Tacking Breast Pocket	30 Minutes
9.	Basting Haircloth and Padding on Canvas	25 Minutes
	Total	120 Minutes

SECOND GROUP—One Machinist

$50.00 per week

Sections		
5.	Stitching Canvas	5 Minutes
8.	Stitching Underarm Seams and Pockets	25 Minutes
27.	Stitching Sleeves and Other Seams	10 Minutes
34.	Making Linings	20 Minutes
39.	Sewing around Edges	5 Minutes
56.	Stitching Edges	5 Minutes
	Total	70 Minutes

THIRD GROUP—One Underpresser

$45.00 per week

Sections		
6.	Pressing Seams and Foreparts	25 Minutes
13.	Pressing Canvas and Collar	20 Minutes
29.	Pressing and Shaping before Basting on Canvas	15 Minutes
32.	Pressing Lapels, Chest and Pockets	15 Minutes
37.	Pressing Tape and Linings	15 Minutes
40.	Pressing Edges open	5 Minutes
45.	Pressing Shoulder Seams	5 Minutes
48.	Pressing in Armhole	10 Minutes
51.	Pressing Sleeves and Collar for Shaping	25 Minutes
	Total	135 Minutes

FOURTH GROUP—Three Women

$75.00 per week

Sections		
2, 25.	Marking-Stitches	25 Minutes
4.	Overcasting Seams	5 Minutes
10.	Padding Canvas	20 Minutes
12.	Padding Collar	25 and up
31.	Padding Lapels and Putting Bartacks on Pockets	60 Minutes
36.	Felling Tape	30 Minutes
54, 59.	Felling Coat and Collar, and Putting on Hanger and Label	120 Minutes
58.	Making Buttonholes	35 Minutes
60.	Pulling Bastings and Cleaning	25 Minutes
64.	Sewing on Buttons	15 Minutes
	Total	360 Minutes

FIFTH GROUP—One Tailor

$50.00 per week

Sections		
23, 24.	Ripping, Pressing and Re-marking after Try-on	Extra time
14, 30.	Basting Fronts on Canvas	25 Minutes

33, 52.	Shaping Coat and Collar, Cutting around Canvas, Fitting Lining and Marking inside Pockets	40 Minutes
35.	Basting Tape	30 Minutes
38.	Basting Facing	25 Minutes
	Total	120 Minutes

SIXTH GROUP—One Tailor

$40.00 per week

Sections		
21.	Marking Sleeves, Making Vent and Bottom, and Basting Back Seam	60 Minutes
22.	Pressing Seams, Operating and Putting in Lining	60 Minutes
	Total	120 Minutes

SEVENTH GROUP—One Tailor

$45.00 per week

Sections		
41.	Edge-Basting	40 Minutes
42.	Lining-Basting	55 Minutes
43.	Shoulder-Basting	10 Minutes
44.	Seaming Shoulders	15 Minutes
	Total	120 Minutes

EIGHTH GROUP—One Tailor

$45.00 per week

Sections		
46.	Basting in Collar and Finishing on the inside	25 Minutes
47.	Working in Armholes	20 Minutes
49.	Basting Sleeves	60 Minutes
50.	Sewing in Sleeves by Hand	20 Minutes
	Total	125 Minutes

NINTH GROUP—One Tailor

$45.00 per week

Sections		
53.	Basting in Top Collar	40 Minutes
55.	Basting Armholes and Putting in Wadding	60 Minutes
57.	Cutting Buttonholes	5 Minutes
63, 66.	Marking Position for Buttons and Examining Coat	30 Minutes
	Total	135 Minutes

TENTH GROUP—One Presser

$50.00 per week

Sections		
61, 62, 65.	Pressing Coat	120 Minutes

GRAND TOTAL—Time of Making One Coat... 24 Hours

EXTRA GROUP FOR TRY-ONS—One Tailor

$40.00 per week

Sections		
15.	Turning in Edges, Basting Facings, and Forepart Linings for Try-on	40 Minutes
16.	Basting Shoulders, Collar and the Seams and Bottoms of Sleeves	25 Minutes
17.	Working in Armholes, Pressing them and Basting in Sleeves	40 Minutes
18.	Pressing Try-on	30 Minutes
19, 20, 67, 76.	Various Extras	Extra Time
	Total	135 Minutes

Total Number of Employees	15
Total Salaries	$620.00
Total Production per week	24 Coats
Average Cost per Coat	$25.80

The Machinist and Underpresser.—It will be noted that according to the above time schedules, these two workers are not fully employed when the output is four coats a day. Any spare time that they have may be used in helping in any of the other sections where their services can be profitably employed.

NOTES ON TIME SCHEDULES

Comments on Extras.—In this time schedule it is assumed that there will be no try-ons. If there should be a try-on, sections 15, 16 and 17 must be given to an extra man. Sections 19 and 20 also are for extra work preparatory for try-ons, and will also be given to an extra man.

Try-ons with Pockets.—Section 7 refers to try-ons with pockets. If the work of this section is done, section 26 will be omitted. If, on the other hand, the try-on is a full-baste, Section 7 will be omitted.

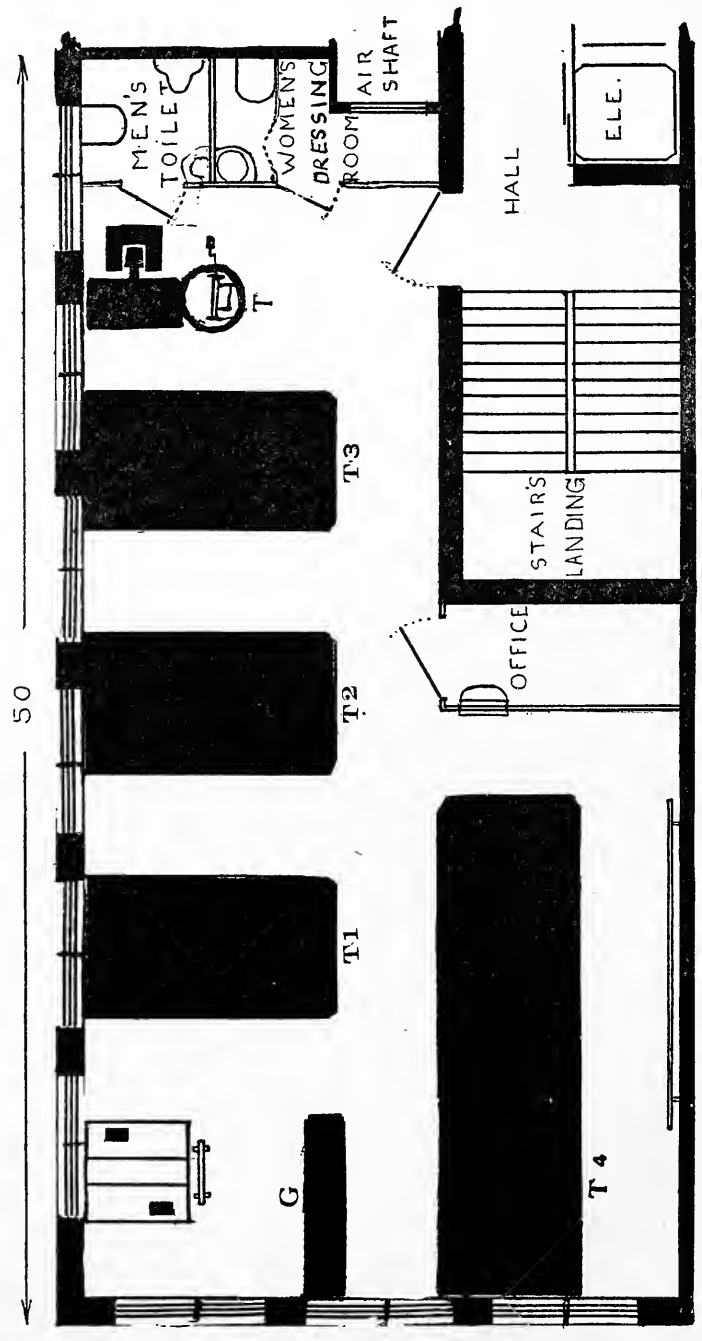
The work of section 14 also applies to try-ons with pockets, and if this work is done, section 30 is omitted; but if the garment is a full-baste, both sections are required.

Vents.—Section 28 makes provision for vents. This work is given to the seam-baster, who must be allowed extra time for doing it.

Marking-Stitches.—Section 25 provides for marking-stitches in the case of garments which are re-cut after try-on.

Other Extras.—Sections 67-76 provide for all sorts of extras, for which extra time must be allowed.

Time Schedules Provide for Standard Coat.—The time schedules here given—not including the extras—pro-



Plan A—A small shop for fourteen workers with accommodations for increased output.

vide for the building of a coat according to the most exacting specifications. If the demands of the work are not so exacting, and much of it is machine work, a coat may be completed in much less time. Again, if the shop is large enough to employ one or more men in each section, the time may be reduced nearly one-half.

PLAN A—FOURTEEN WORKERS

Plan A shows the lay-out of a small sectional shop producing four coats a day of eight working hours. This shop is 50 x 25 feet, being one-half the usual sized loft. It should be well-lighted from two sides, or from a sky-light in addition, has an elevator and stairway, and toilet accommodations for both sexes, according to the rules governing factory construction. It has an office for a foreman and his assistants, located in the center of the room near the stairway. The tables for the employees are so arranged as to eliminate loss of time in transferring the garments from hand to hand in the process of making.

The Foreman works on the right of T-4, where he receives and distributes the work. It is his duty to wait on all the workers so that none of them shall lose time in looking for materials needed in their work. In a small plant he is to be his own examiner. He should also do the re-marking after try-on, which is set down in Group Five as an extra. He may also mark for buttons and button-holes.

The extra man for try-ons works at the Foreman's table.

T-1 is a table for the Fitter and for a girl when putting in marking-stitches. On the other side of the table are two tailors. The Fitter does the work laid out in Group One. The two tailors at the Fitter's table do the work laid out in Group Five and Group Six.

T-2 is a station for four tailors, who do the work laid out in Groups Three, Seven, Nine and Ten.

T-3 is a station for one presser next to the window, with reserve space for three additional tailors when needed.

T-4 is a station for four tailors when they are required for additional work resulting from an increase of business.

At the left of T-1 is the station for the machinist. The station will accommodate an extra machinist, and is provided with an extra machine.

G is a station for three girls, who do the work laid out in Group Four. This station will accommodate two extra girls when needed.

T is a pressing machine with a tub and wringer. There is a horse placed near the pressing-machine, and also one near the machine to hold the work. The machinist requires a box to hold his unfinished work. Back of the Foreman's table are racks fixed on the walls for hanging up clothes.

In a small plant the machines should be provided with individual motors.

A small motor and a Number 1 blower should be provided when pressing is done with blower irons using a mixed flame.

PROVISIONS FOR INCREASED OUTPUT

With 12 regular workers, a foreman, and one extra tailor to work on try-ons, the normal output of this shop will be 24 coats a week. But it is always advisable to

provide for an increase of business, or at least to have room and equipment to take care of extra work in the busy season, when additional workers must be employed.

Let us assume that it is necessary to produce 7 coats a day instead of 4. The shop would then require in addition to the regular force:

Four regular tailors
One tailor for try-ons
One additional presser
Two additional women

It now becomes necessary to re-adjust the work of the sectional Groups somewhat, in order that a full day's work may be provided for every one, and that the production of garments may proceed regularly. In making these re-adjustments, assign to:

Additional Tailor No. 1, from Group One, basting haircloth and padding on canvas, 6 coats. Assign to him also from Group One 7 coats for pocket-basting. Give him also from Group Five, 5 coats for basting fronts on canvas. This provides a full day's work, and leaves to the tailor in Group One also a full day's work.

Additional Tailor No. 2 will work in Group Five. He will baste two fronts on canvas, baste tape on the 7 coats, and help in Group Six, making two pairs of sleeves. For the 15 minutes remaining to him, he may help in the extra work for ripping and pressing after try-on.

The important tailor in Group Five is the shaper. He will shape the 7 coats, and also baste facing on them. During the remaining 95 minutes he will re-fit linings and mark breast pockets.

Additional Tailor No. 3 will make one pair of sleeves in Group Six, baste linings in 4 coats in Group Seven, baste and sew by hand the shoulder seams of 7 coats in Group Seven. He also will help the tailor in Group Seven on lining-basting during the remaining 20 minutes. This will leave exactly a day's work for the regular tailor in Group Seven.

Additional Tailor No. 4 will work in Group Eight, taking over Sections 46 and 47, "Basting on Collar," etc., and also Section 53, "Basting top collar." During the remaining hour he is to help in basting sleeves for try-on —basting the back seam and turning in the bottom.

Additional Tailor for Try-ons. This man will perform the work of Sections 15, 16 and 17 on try-ons, and give the remaining 120 minutes to the foreman in the work of ripping and pressing after try-on, and in performing any other extra work required.

The Additional Presser will press the three additional coats. His remaining time will be given to the regular presser in the work of pressing try-ons.

The Additional Women will help in the regular work of Group Four, and give their remaining time in helping wherever their time can be profitably used. One of the women may be assigned to help out the machinist in seaming sleeve-linings and piecing out canvas.

Saving on Increased Output. — It is evident that in increasing the output from 24 coats a week to 42 coats a week, through the addition of the eight workers above mentioned, a considerable saving of costs will be effected. This saving is approximately 16 and two-thirds per cent.

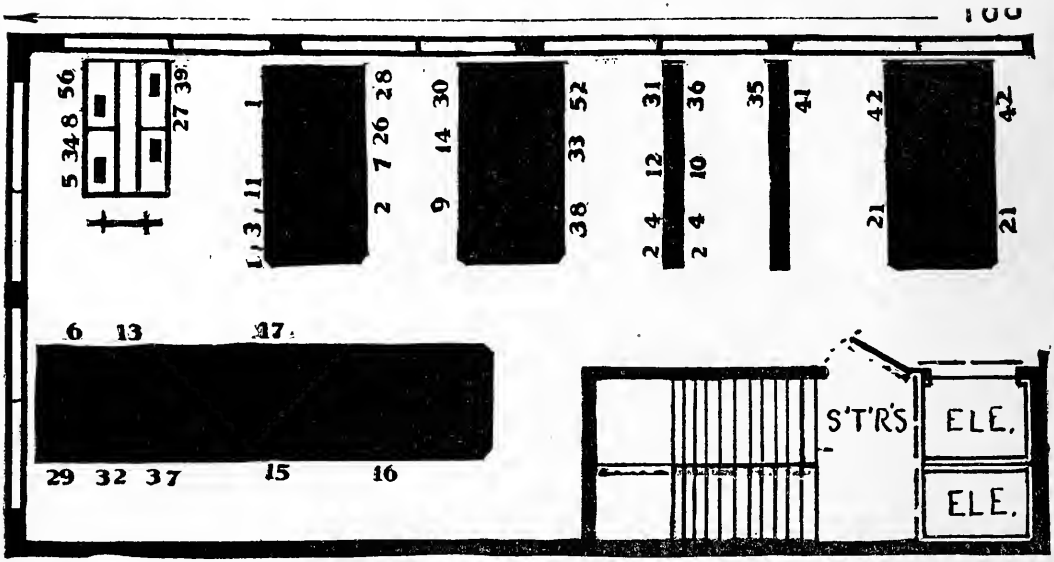
PLAN B—A MEDIUM SIZED SHOP

Plan B gives the lay-out of a shop, 100 x 25 feet, with a capacity of 16 coats a day, or four times the minimum output of the shop described in Plan A. It also allows for additional space in order to increase the output, or for taking care of heavier work which requires more workers.

Workers Required.—As the output of this shop is four times that provided for in Plan A, it might be thought that four times as many workers would be required. But this is not quite the case, for the reason that some of the workers in Plan A were not fully employed. The machinist and underpresser, for example, had time to spare. Moreover, three sleeve-makers will be force enough to make 16 pairs of sleeves, if they are plain and if the stitching is done by the machinist. On the other hand, in this larger plant, an assistant to the foreman will be needed, and also one examiner and one "all-around" man to fill in whereever needed.

A Worker for Each Section.—In the distribution of work under this plan, a single section should be assigned to each worker as far as this is possible. Failing this, sections of the same degree of difficulty should be grouped together, so that an economical salary schedule can be arranged. For example, we group sections 2, 4, 25 and 60 (marking-stitches, overcasting, pulling bastings, etc.) because all this work can be done by the lowest-priced labor; whereas if padding and felling were combined with these operations, we should have a high-priced girl doing low-priced labor.

Expansion of the "Ten Groups."—The ten groups of sections already given form the foundation for the distribution of work in this larger shop. These sections are arranged in the same order as the workers are arranged

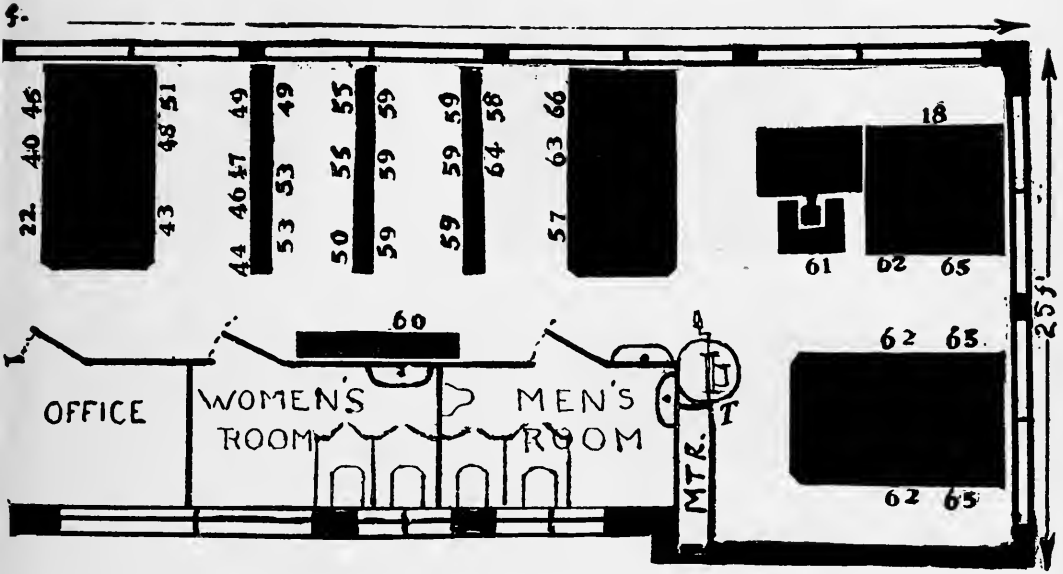


Plan B—A medium-sized shop accommodating 53 workers with the numbers in the Time-Schedules, and indicate where each some cases several of the Sectional Operations are performed by descriptions and groups.

in the shop, and indicate the continuous progress of the garment from the fitter to the presser. In expanding these groups so that instead of a minimum production of four coats a day, we shall have a minimum of 16 coats a day, the following division of the work is recommended:

FIRST GROUP—Four Tailors

No. Men	Sections	Time—One Coat	Salary
1	1	39 Minutes	$45.00
1	1, 3, 11	30 Minutes	40.00
1	7, 26, 28	30 Minutes	40.00
1	9	20 Minutes	40.00
	Totals	119 Minutes	$165.00



provisions for increased output. The numbers correspond with operation in coat-making is carried on. It will be noted that in the same worker. For full explanation see the accompanying

SECOND GROUP—Three Machinists

No. Men	Sections	Time—One Coat	Salary
1	8, 56	28 Minutes	$50.00
1	5, 34	25 Minutes	45.00
1	27, 39	15 Minutes	40.00
	Total	68 Minutes	$135.00

THIRD GROUP—Three Underpressers

No. Men	Sections	Time—One Coat	Salary
1	6, 13	39 Minutes	$40.00
1	29, 32, 37	30 Minutes	45.00
1	40, 45, 48	20 Minutes	45.00
1	51	25 Minutes	45.00
	Totals	114 Minutes	$175.00

FOURTH GROUP—Twelve Girls

No. Girls	Sections	Time—One Coat	Salary
2	2, 4, 25, 60	55 Minutes	$30.00
3	10, 12, 31	90 Minutes	60.00
1	36	30 Minutes	20.00
4	54, 59	120 Minutes	100.00
1	58	30 Minutes	30.00
1	64	15 Minutes	20.00
	Totals	320 Minutes	$260.00

FIFTH GROUP—Four Tailors

No. Men	Sections	Time—One Coat	Salary
1	14 or 30	25 Minutes	$40.00
1	33, 52	40 Minutes	50.00
1	35	30 Minutes	40.00
1	38	25 Minutes	40.00
	Totals	120 Minutes	$170.00

Sections 23, 24 and 26 are attended to by the cutting department or by the foreman, when try-ons are full baste without pocket. Tailor No. 4 will have time left to help shaper.

SIXTH GROUP—Three Tailors

No. Men	Sections	Time—One Coat	Salary
2	21	60 Minutes	$80.00
1	22	30 Minutes	40.00
	Totals	90 Minutes	$120.00

SEVENTH GROUP—Four Tailors

No. Men	Sections	Time—One Coat	Salary
1	41	30 Minutes	$45.00
1	42	55 Minutes	45.00
1	41, 42	helps Nos. 1 and 2	40.00
1	43, 44	25 Minutes	40.00
	Totals	120 Minutes	$175.00

EIGHTH GROUP—Three Tailors, One Girl

No. Men	Sections	Time—One Coat	Salary
1	46, 47	40 Minutes	$45.00
2	49	60 Minutes	90.00
1 Girl	50	20 Minutes	20.00
Totals		130 Minutes	$155.00

NINTH GROUP—Two Tailors and One Girl

No. Men	Sections	Time—One Coat	Salary
2	55	60 Minutes	$90.00
2	53	40 Minutes	80.00
Totals		80 Minutes	$170.00

TENTH GROUP—Four Pressers

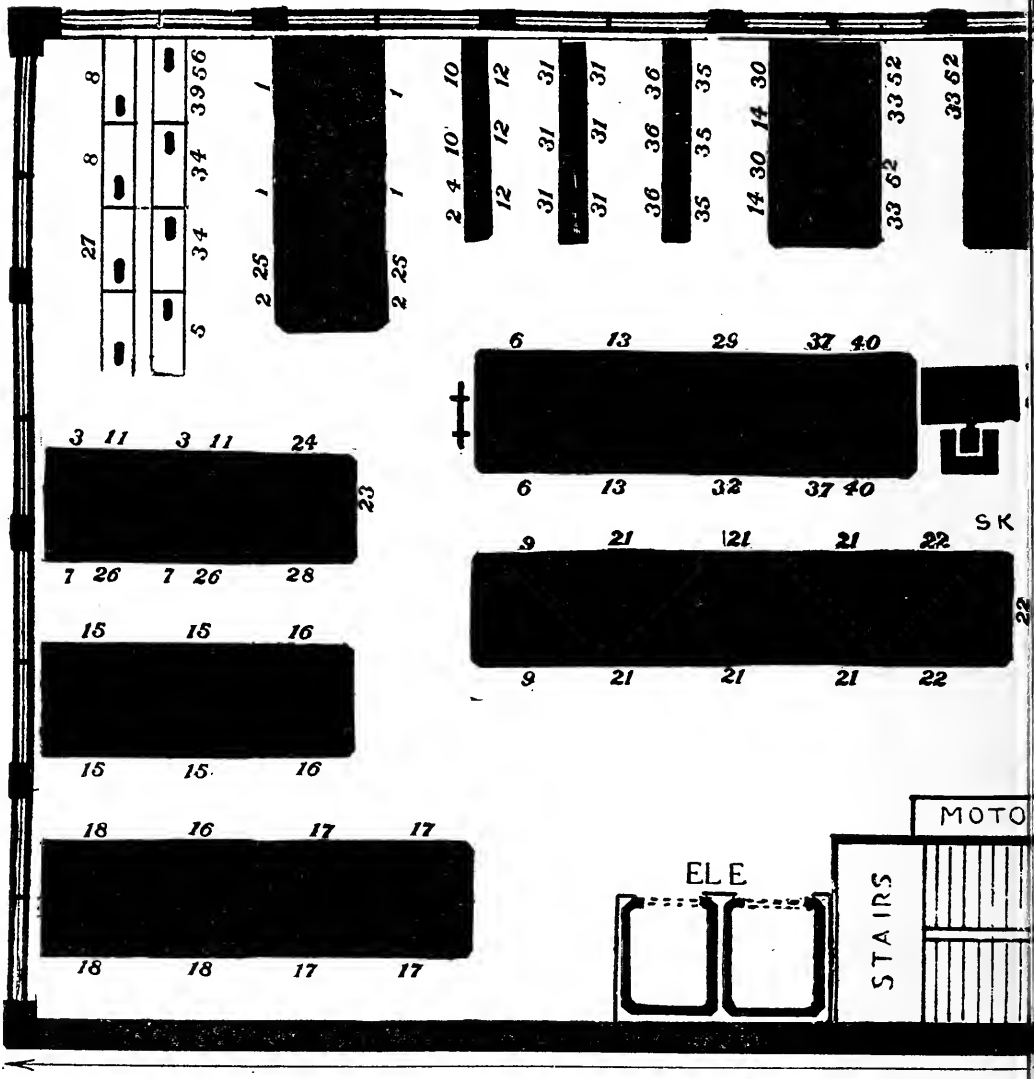
No. Men	Sections	Time—One Coat	Salary
3	61, 62, 65	90 Minutes	$150.00
1-Try-on	18	30 Minutes	40.00
Totals		120 Minutes	$190.00

The Try-on Presser will have time to press one coat, and to assist in pressing edges.

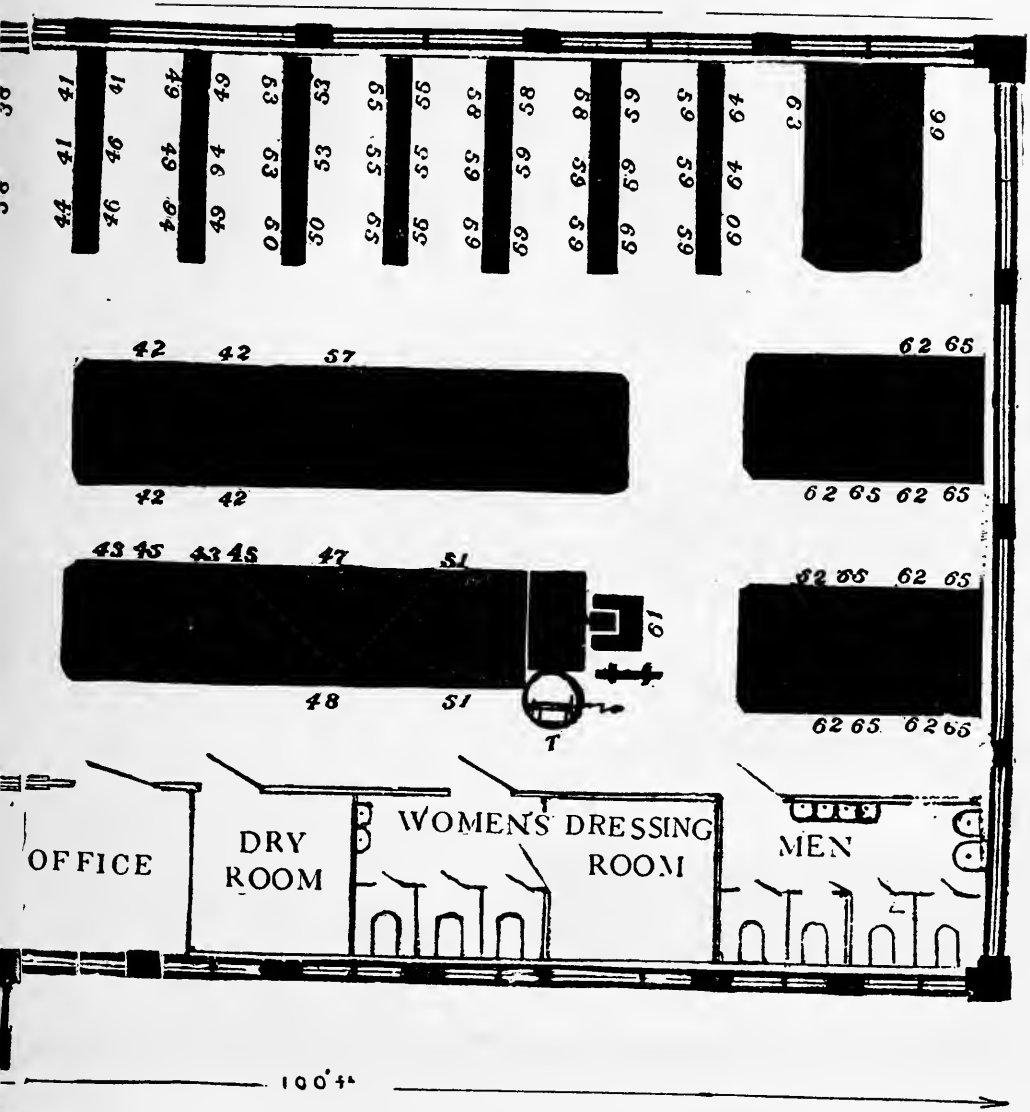
EXTRA GROUP—Eight Men

	Salary
Foreman	$75.00
Assistant	60.00
One Examiner—Sections 57, 63, 66.....	45.00
Four Tailors for Try-ons—Sections 15, 16, 17.....	160.00
One All-round Man	45.00
Total Salaries	$385.00

Total Number of Workers.....	53
Total Salaries	$2,290.00
Total Coats per week.....	96
Average Cost per coat.....	23.85



Plan C—This plan gives the lay-out of a shop with a capacity o
tional numbers give the station of every worker. Where th
14 and 30, 43 and 45, 62 and 65, 52 and 55, etc., the work of th
strictly necessary, it will in general be found more economical
another.



coats a week with a working force of 137 people. The sec-
nbers are placed close together, as for example 2 and 25,,
sections is done by the same person. While this is not
it saves delay in moving the garments from one point to

PLAN C—A LARGE SHOP

This plan gives the lay-out of a large custom-tailoring shop, 100 x 50 feet, equipped for turning out a minimum of 50 coats per day. Like Plan B it provides for increased production and additional workers when circumstances require. The diagram and accompanying explanations show the location of all workers and the apparatus used. By referring to these it will be a simple matter to lay out and equip a shop corresponding to the diagram.

The Working Force.—In Plan A we had 14 workers and an output of 4 coats a day. In this larger shop we have 12½ times the output of the small shop, or 50 coats a day; but we do not require 12½ times as many workers, which would be, all told, 175. Instead, our force comprises only 132 people, 38 of whom are women. The average salary is about $30.00 a week. The salaries set down opposite the workers are those prevailing in New York City. In other parts of the country they may be considerably less. Salaries vary also according to prevailing economic conditions, and according to the quality of help employed. Every manager must make out his own salary list, and compute his own costs.

Division of Work and Time Schedules.—In this shop we have the complete development of the Sectional System, one or more workers being assigned to each section except where it is more economical to combine two or more sections and assign them to a group of workers as a matter of convenience and to save time. The time allowance remains the same on some sections as in the other plans, but in the majority of cases it is considerably less. Some operations require the same time, whether the worker handles one coat or many, while in other operations much time is saved by always having a supply of garments at hand, so

that no worker loses time in waiting for somebody to pass the work to him.

Time is saved also through the added skill acquired by the worker in doing the same kind of work continuously and not shifting from one job to another.

Saving on Labor Costs.—It will be noted that the average cost per coat is reduced in this plan to $18.16, even at the high wages taken as a basis, which is about $6.00 less than in Plan B, and which in turn was about $2.00 less than in Plan A. This is a perfectly logical outcome of the system, for the reason that all the low grade work is done by low-priced labor, and the distribution of work is such as to eliminate all loss of time.

The following schedule gives in full the time allowed for each of the sectional operations on a single garment, the number of workers required in each of the sectional groups, and their estimated weekly salaries.

GROUP ONE—Eleven Tailors

Sections	Time—One Coat	No. Men	Salaries
1	39 Minutes	4	$160.00
3, 11	20 Minutes	2	90.00
9	20 Minutes	2	80.00
7, 28	29 Minutes	3	135.00

GROUP TWO—Seven Machinists

5	5 Minutes	1	40.00
8	19 Minutes	2	100.00
27	9 Minutes	1	40.00
34	19 Minutes	2	90.00
39, 56	9 Minutes	1	50.00

GROUP THREE—Eleven Underpressers

6	20 Minutes	2	90.00
13	19 Minutes	2	80.00

29	10 Minutes	1	45.00
32	9 Minutes	1	40.00
37	15 Minutes	1	45.00
40, 45	9 Minutes	1	40.00
48	9 Minutes	1	40.00
51	25 Minutes	2	90.00

GROUP FOUR—Thirty-six Women

2, 4, 25	25 Minutes	3	45.00
10	19 Minutes	2	40.00
12	25 Minutes	3	60.00
31	55 Minutes	6	120.00
36	25 Minutes	3	60.00
54, 59	120 Minutes	12	300.00
58	29 Minutes	3	90.00
60	25 Minutes	2	30.00
64	13 Minutes	2	40.00

GROUP FIVE—Ten Tailors

14, 30	20 Minutes	2	80.00
33, 52	29 Minutes	3	140.00
35	29 Minutes	3	120.00
38	19 Minutes	2	80.00

GROUP SIX—Nine Tailors

21	58 Minutes	6	270.00
22	29 Minutes	3	120.00

GROUP SEVEN—Eight Men; One Woman

41	30 Minutes	3	135.00
42	46 Minutes	4	180.00
43	9 Minutes	1	40.00
44	10 Minutes	1 woman	20.00

GROUP EIGHT—Thirteen Tailors

46	25 Minutes	2	90.00
47	15 Minutes	1	40.00
49	58 Minutes	6	270.00
50	19 Minutes	2 women	40.00

GROUP NINE—Nine Men; Two Women

53	39 Minutes	4	160.00
55	58 Minutes	6 men	270.00
57	5 and up	all-round man	45.00
63, 66	19 Minutes	2 men	90.00

GROUP TEN—Eight Pressers

61	10 Minutes	1	40.00
62, 65	85 Minutes	7	350.00

EXTRA GROUP—Fourteen Try-on Makers

15	40 Minutes	4	160.00
16	25 Minutes	3	120.00
17	40 Minutes	4	160.00
18	25 Minutes	3 pressers	120.00

Manager and Assistants

Manager	$100.00
Two Assistants	120.00
All-round Man	45.00
Office Assistant	25.00

Total Number of Workers	142
Total Salaries	$5,450.00
Total Production	300 Coats
Average Cost per Coat	$18.16

In this shop it will be the duty of one of the assistant foremen to inspect the work of the machinists and basters as far as and including the lining-basters. The second assistant will manage the work from this point until the completiotn of the garment.

The resulting average cost shows clearly the great advantage of running a full-sized shop with a full complement of workers. The time allowances provide for the very highest grade of custom work. But if it is desired to introduce certain modifications properly belonging to factory methods, costs may be still further reduced.

PLAN C—ADAPTED TO FACTORY METHODS

If it is desired to produce a lower-priced grade of coats than has been provided for in the previous plan, many of the sectional operations there given may be omitted altogether, and the time for performing certain others materially reduced. Garments will be cut in sizes and quantities, as well as the canvases, fittings, etc. Basting will be largely omitted, and machine-stitching will take place of hand work. A greater number of skilled machinists will be employed, who can do the machine work without basting. More machines will be used for underpressing. In this way a large proportion of the female help can be dispensed with.

The following is a complete schedule for the operation of a shop on this plan. The daily production will be placed at 50 coats a day in order to facilitate comparsion with the previous plan.

GROUP ONE—One Tailor

Sections	Time	Workers	Salaries
1	5	1	$45.00
3, 7, 9, 28		(omitted)	

Under this plan one fitter can handle 100 coats a day. All basting is omitted. The breast pockets are made by machine. Canvases are furnished ready-made.

GROUP TWO—Five Machinists

Sections	Time	Workers	Salaries
5		(omitted)	
8	19	2	$150.00
27	9	1	40.00
34	19	1	45.00
39, 56	9	1	50.00

Section 5 is omitted as canvases are ready-made. One or more additional operators will be needed for sewing in sleeves; his salary is estimated at $50.00 a week.

GROUP THREE—Three Underpressers

6, 13, 29, 32, 40, 45, 48, 51. As the work of these sections is almost entirely done with machines, only three men will be required. Total salary $135.00.

GROUP FOUR—Thirteen Women; One Machinist

Sections	Time	Workers	Salaries
2	9	1	$20.00
54, 59	60	7	175.00
58	29	2	60.00
60	15	1	15.00
64	15	2	40.00

The remaining sections of this group, 4, 10, 12, 25, 31 and 36, are done by one skilled machinist—$60.00.

GROUP FIVE—Three Tailors

Sections	Time	Workers	Salaries
14, 30	9	1	$40.00
33, 52	9	1	50.00
38	9	1	40.00

Worker in section 38 will have time to help in section 42 of Group Six.

GROUP SIX—One Tailor

Sections	Time	Workers	Salaries
21, 22	9	1	$40.00

GROUP SEVEN—Three Tailors

41	20	2	90.00
42	15	1	45.00
43	(omitted)		
44	(done by machinist who works in 39, 56)		

GROUP EIGHT—Four Tailors

46	19	1	45.00
47, 49	(done by machinist)		
53	19	2	90.00

GROUP NINE—Three Tailors

50	(done by machinist)		
55	19	2	90.00
57	(done by all-around man)		
63, 66	9	1	45.00

GROUP TEN—Eight Pressers

18	(omitted)		
61	9	1	40.00
62	55	6	330.00
65	9	1	55.00

Manager and Assistants

Manager	$100.00
Two Assistants	120.00
One All-around Man	45.00
One Office Assistant	25.00

Total Number of Employees	50
Total Salaries	$2,125.00
Total Production per week	300 Coats
Average Cost per Coat	$7.00

PART III.

The Sections in Detail

SECTION I

Cutting Canvas.—Cut canvas as illustrated in Diagram 1, placing the straight weave of the canvas upon the crease of the lapel. This method will make the canvas over the body bias. The shoulder-piece should also be cut bias according to the weave as shown in Diagram 1.

Fitting Facings on Stripes and Plaids.—On striped materials the facings should be cut so that the stripes run straight with the edges of the lapels. The distance of the stripe from the edge of the lapel should be the same on both sides.

If the material is plaided, the distance of the plaids from the edge of the lapel must be the same on both sides from the top down, as in the case of stripes. It is very offensive to see stripes or plaids out of symmetry. These details should be strictly attended to by the cutter, but the tailor who does the fitting should also attend to this matter.

How to Fit Linings.—In fitting the linings, do not fit them flat on the table, except as provided in Section 33, for if you do this there will be too much lining in front of armhole, after it is basted in. Many tailors today make this mistake. The correct method is to fit the lining after

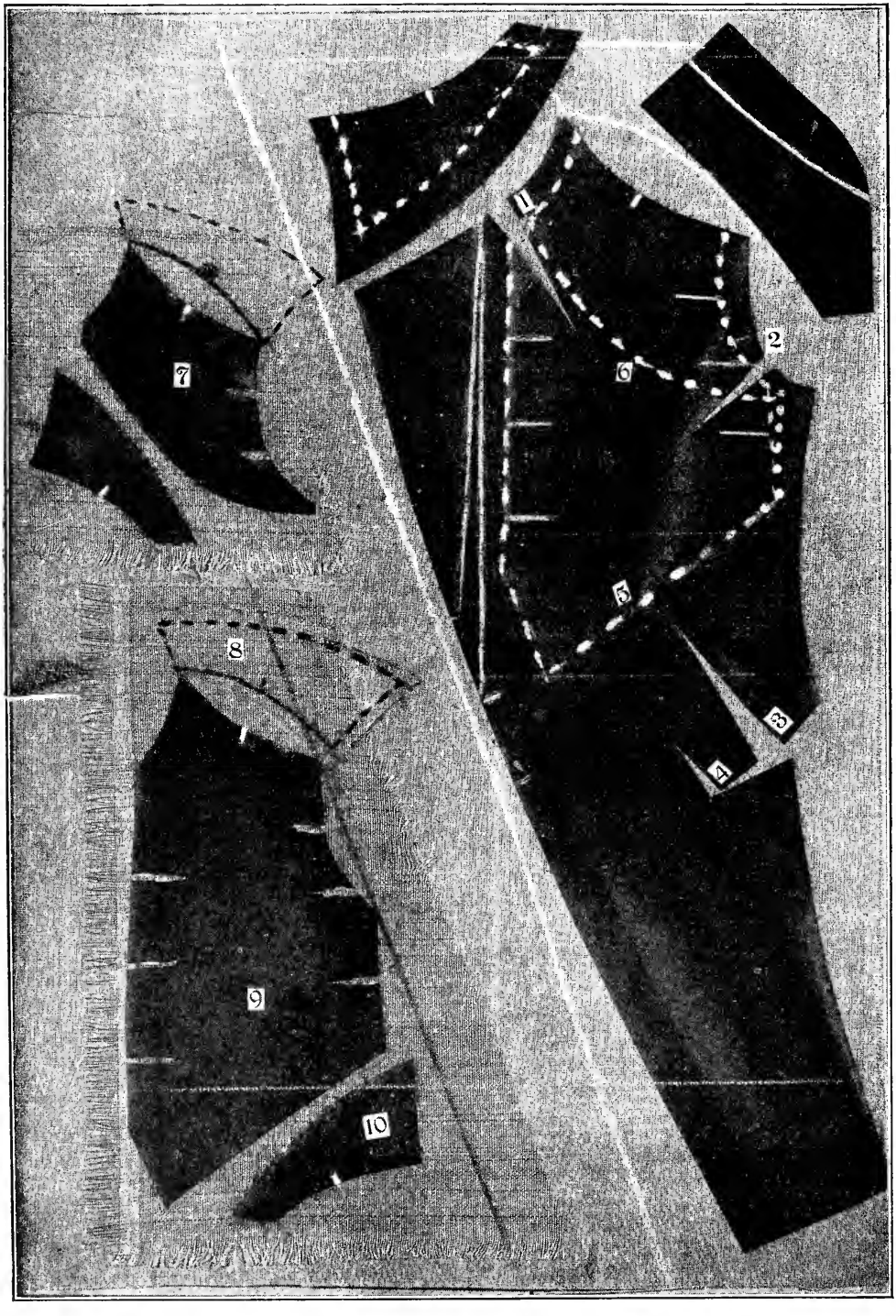


Diagram 1—Cutting Canvas and Haircloth.

Diagram 2. Cutting Canvas and Haircloth. This diagram shows patterns laid on the canvas and haircloth in the proper position for cutting. The canvas pattern, on the right of the diagram, is intended for a very chesty and corpulent figure where a reducer is worn. The haircloth pattern, on the left, will serve for any figure. The slanting white line crossing the diagram shows where the canvas is to be cut. One piece is then reversed and laid over the other so that both foreparts may be cut at the same time. The separate shoulder-piece at the top is laid on the canvas so that the rounded side will come out bias. The canvas should be notched, as indicated on the pattern so that it may easily be matched to the shoulder. The collar pattern is shown in the upper right-hand corner. The front of the collar is laid along the selvage of the canvas in order to have the canvas bias, and so keep the front gorge from stretching. The figures 1, 2, 3, and 4 indicate oval wedges to be taken out, the length and width of the wedges to be proportionate to the size of the body. The dotted lines indicate where the haircloth is to go. The dotted line indicated by 5 shows how far the haircloth is to go for a stationary front. The pattern for this front is shown in numbers 9 to 10 in the lower left-hand corner, where it is placed on the haircloth in the proper position for cutting. The notches are given for matching the shoulder-piece to the shoulder. The six slits show how the haircloth is to be cut into with the weave and not across the hair. CAUTION: If the shoulder-piece should be cut as shown at number 8 (which is often done), it would be WRONG, as the rounded edge would be straight where it should be bias. The dotted line at 6 shows how far the haircloth should come on a soft roll. This pattern is shown at 7 placed on the haircloth in the proper position for cutting out. The shoulder-piece also is shown, the white notches indicating where it is to be matched to the shoulder. The size of this pattern is shown between the

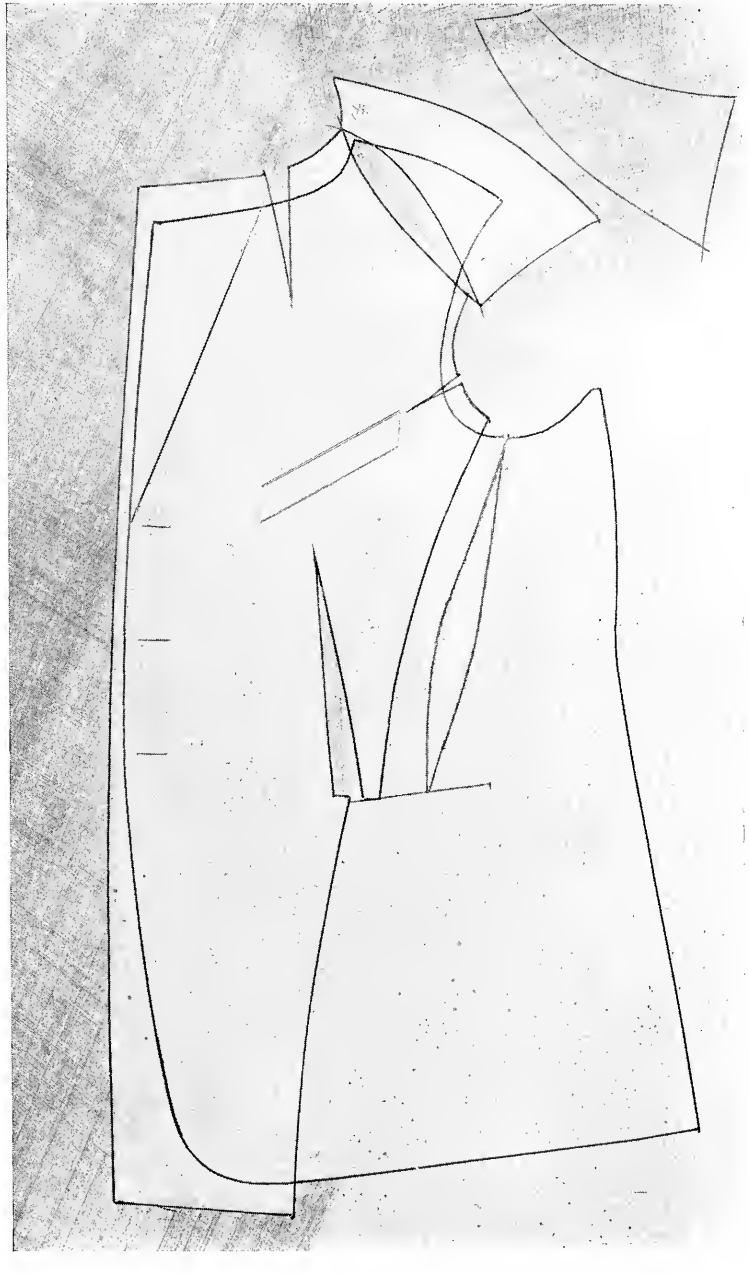


Diagram 2—Cutting canvas. The shoulder-piece is shown at the top. The rounded side should be cut bias. The "fish" to be taken out of the shoulder is located by measuring 1 inch down from the gorge, and from 3 to 3½ inches down from top of arm.

dotted lines where the shoulder-piece is placed on the canvas in the upper part of the diagram.

---

the forepart has been basted on canvas *and pressed into shape*. Sew the underarm seam in lining, and then place this seam accurately on top of the underarm seam of the cloth, taking care to provide for sufficient length over the chest.

Turn the lining at the top of the shoulder toward the front of arm. If the lapel has a curve at the edge, press the facing back so as to have the stripes run in line with the edges. In silk linings that have a diagonal weave, if the bias strips are cut double, one of the strips will wrinkle and will look as if it had been put on too long, thus producing a corkscrew effect. To avoid this defect the strips should be cut from a single layer of silk straight across the diagonal stripe. If the silk is not diagonal, it is necessary, to make sure that the binding will not wrinkle, to give a sample to the operator to try out. Linings for try-ons should be cut large enough to be refitted afterward by the same fitter or shaper.

SECTION II

MARKING-STITCHES

The marking-stitches of side seams, and also of the edges should be ¾ of an inch in length, but on shoulders, and on all other curves and hollows, they should be ⅜ of an inch long with a loop. It is necessary to use scissors without points to split the marking-stitches. In this operation, lift one side of the cloth, opening up no more than the necessary length to cut through with the scissors, thus leaving on both sides the necessary length of marking thread.

Diagram 3—Showing the Method of Putting in Marking-Stitches as described in Section II.

This work can easily be done by a girl or boy apprentice, who should be cautioned not to cut the material.

SECTION III

BASTER—FIRST OPERATION

In basting underarm or side-body seams from the pocket up to the hollow of the waist, where a notch is very

Diagram 4—Basting Underarm Seam from Pocket up to Hollow of Waist as Described in Section III

necessary, both sides should be exactly equal in length. The length of both sides should also be equal from the said notch up to within three inches below the armhole. At this point another notch is necessary. From this second notch up to the armhole, the side body should be from ⅛ to ¼ of an inch shorter than the forepart for this reason. In front of the arms is a muscular prominence, and back of the arm is the shoulder blade, while between the two is

Diagram 5—Basting Underarm Seam from "Second Notch" up to the Armhole, as described in Section III.

a hollow. Therefore putting in the side body short gives a clean fit under the arm. Pressing the surplus in and forward gives room over the muscular prominence and shoulder blade. Linings on flaps and welts should be basted, and then passed over to the operator.

SECTION IV

OVERCASTING SEAMS

The seams in materials that ravel easily, should be overcast, either with silk of the same color or with white basting cotton. Care should be taken not to make stitches too deep, and thus interfere with, or show at the seam.

SECTION V

MACHINIST—STITCHING CANVAS

In sewing seams, 15 stitches to the inch is the required number; while in stitching edges, about 18 stitches to the inch are allowed. Some materials may require even 20 stitches. If stitches are too short on certain fine worsteds, serged or broadcloths, they are likely to cut the cloth, especially in re-sewing after alterations.

SECTION VI

UNDERPRESSER—FIRST OPERATION

In pressing all kinds of seams, the presser should be careful to place the middle of the iron exactly over the seam, so that equal length, or fullness, will be produced on both sides of the iron, and prevent either side from swinging in the wrong direction. This fullness must be pressed short in order to produce any line desired, and to have the drape in its proper place. Press foreparts in shape, according to the way they were cut, whether for a chesty or corpulent figure.

SECTION VII

BASTER ON POCKETS—SECOND OPERATION

Basting on Pocket-Stay.—The stay should not be wider than 1½ inches and, for a skeleton coat, should be of the same material as the pocket.

If the garment is to be made up in skeleton form, the stay must be 2 inches in width, so that it can be sufficiently turned in and felled to the bellows pocket, instead of to the forepart. Thus the coat will look as if it were fully lined. A hanging pocket covered with silk may be made on the same principle.

Basting for Sewing.—The baster who bastes on flaps and pocket-facings makes the welt and breast pocket also, and bastes them for the machine-stitching. When machine sewing is done, the baster should baste the pockets and tack the breast-pocket. On second class work the operator sews on flaps, breast-pockets, and facing without basting. He does the stitching also without basting. Great care should be taken in stitching pockets, particularly the right one, as the machine is liable to push the cloth forward below the flap of the pocket, causing wrinkle in front of flap, especially where a front fish has been taken out in the forepart. To avoid this break, have the pocket stay basted a trifle shorter in the front part of right pocket, while on the left pocket the stay should be kept a trifle shorter in the backpart of pocket.

If this precaution is taken, any fullness at the back of pocket near the flap will be avoided, and the forepart in front of the pocket will be smooth without any break or wrinkle.

Diagram 3—Pressing Seams. This cut illustrates the correct method of pressing seams as described in Section VI.

SECTION VIII

MACHINIST—SECOND OPERATION

Stitching Pockets.—Before stitching around pockets, particularly on the right forepart, pull the part of the pocket under the flap toward the back. The upper part of pocket with flap must be pulled forward as this also helps to prevent a break in front of flap, as explained in the previous Section.

This mentioned defect often occurs at the back of the left side pocket. Great care must be taken to have pockets adjusted so that the stripes run straight, before sewing pockets together.

SECTION IX

BASTING HAIRCLOTH ON CANVAS

Cutting Haircloth.—For stationary front, place the haircloth on top of canvas, keeping it full over the chest, with the edge of the haircloth about ½ inch away from the crease of lapel; baste through the center of haircloth on to canvas. Cut into the haircloth about two inches on each side, making three cuts in front of chest, and two cuts, or more if ncessary, at the armhole. Do not cut into the haircloth on the bias, but straight between the run of the hair, allowing one side to lap over the other as far as necessary, and then tack it to the canvas.

If there is a V in the canvas, then a V should be cut in the haircloth; but if the canvas is cut with a shoulder-piece, as shown in Diagram ??, do not insert a V in the haircloth. Cut the top piece of the haircloth to correspond with the top piece of the canvas. Piece it out in the same way as you do the canvas. To secure the best results put a little strip of linen under the place where the seam will

come and, keeping both parts, together, stitch them with zigzag stitches.

Lay the shoulder forward in such a manner that the haircloth fits over the canvas. Put an extra piece of canvas over the haircloth, but not so wide as to spoil the hollow of shoulder. Cover the haircloth with felt or any other padding desired. Felt is not always desirable as it makes canvas too stiff; wadding is preferable for this purpose.

The wadding should be laid over in so thin a layer as merely to protect the lining from being worn out by friction of the haircloth. Cover the wadding with cheese cloth on the bias; particularly over chest. Never apply cheese cloth cut on the straight, as the straight threads would hold back the chest of canvas, as if it were wired, and would prevent the shaping of chest.

If flannel is used for covering the haircloth, it also must be cut on the bias.

All strips that are necessary to cover edges of haircloth should be applied on the bias, except at crease of lapel, where it should be applied on the straight and allowed to run as far as crease of lapel, so that it may be padded together with lapels and thus prevent a break between the crease of lapel and haircloth.

For soft roll, do not carry the haircloth as far as to the middle of the canvas, as this would cause a break between lapel and haircloth. A piece of haircloth about three inches in width and four inches in length is sufficient for a soft-roll at the front of armhole, where sleeve is creased, to prevent a break. However, the haircloth may run over the shoulder if desired.

To get the best result on canvas when the top piece is cut separate, sew the pieces of canvas together, cut the haircloth to correspond in the bias, sew this together and manage to have the seam of haircloth close to the seam of canvas, lay it forward and see that one piece is not short and the other one long, then baste through the center the way I described in basting on haircloth.

SECTION X

PADDING STITCHES

The stitches should be ½ inch in length. Around the armhole they should run in the same direction as the line of the armhole, so that in case the armhole is cut out the stitches will not be disturbed. Pad shoulder part separately, and hold canvas in such position that shoulders will roll, and the canvas underneath will be smooth when padded.

SECTION XI

BASTING SEAMS FOR TRY-ON

For try-on, seams may be basted and lapped over and basted again on the outside. However, it is a preferable and a cleaner method to baste seams with stitches no longer than ¼ of an inch in length, press them open, and shape them in the same way as seams are treated when finishing the garment after try-on. (See Section 6.)

SECTION XII

PADDING COLLAR

The stitches may be ¼ of an inch in length, and should not be too far apart. The lines of padding should run straight with the crease of the collar. On the corners

the canvas should go in full enough so as to allow the corners of the collar to roll inward. On the collar stand the stitches may also run straight with the crease, but if the stand of collar is cut exactly as high as it is to remain, the stitches may run perpendicularly with the collar stand. The collar stand may also be stitched with a machine, and this method makes a firm stand.

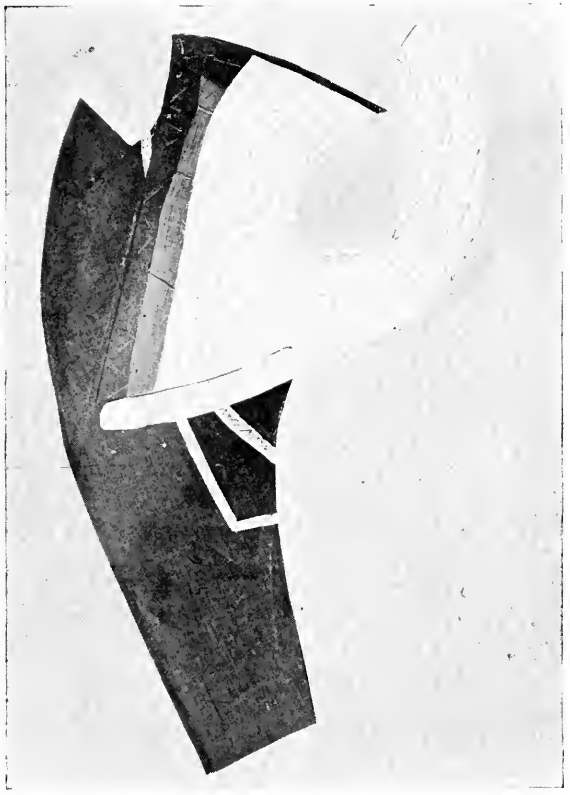


Diagram 7—Padding Stitches. This cut illustrates the correct method of putting in padding stitches as described in Section X.

SECTION XIII

UNDERPRESSER—SECOND OPERATION

Pressing Canvas and Seams. — Press shoulders forward on canvas, and shape the canvas according to the way it was cut, whether for a chesty or a corpulent figure. On the forepart about an inch and one-half down from the shoulder-point at the neck, the cloth should be stretched a

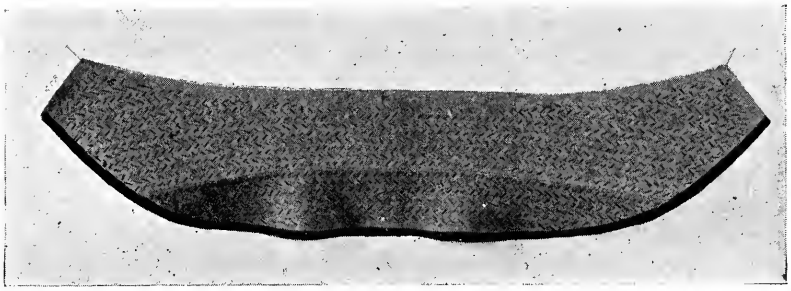


Diagram 8—Showing the method of putting padding stitches in collar running parallel with crease, as described in Section XII.

trifle straight up with the weave of the cloth or the stripe. This will swing the shoulder forward without disturbing the direction of the stripes. But the designer must estimate the amount of stretching properly so that the strap does not become too long and the armhole too deep.

SECTION XIV

BASTING FRONTS ON CANVAS

Right Forepart.—Baste down the center as far as the pockets, and fasten breast and bottom pockets to canvas; then shove material a little backward, so that if the goods is striped, the stripes will run backward, but shove it only

enough so they will straighten out after tape is basted on. Put left canvas on right forepart; notch it at the shoulder point, at notch of lapel, and finally, at the last buttonhole, so that the left forepart will be in same position on the canvas as the right one. Great attention must be given to having the stripes run straight on the canvas no matter how full-chested the figure may be. In right forepart, in front of pocket, a defect is often created by the pocket-

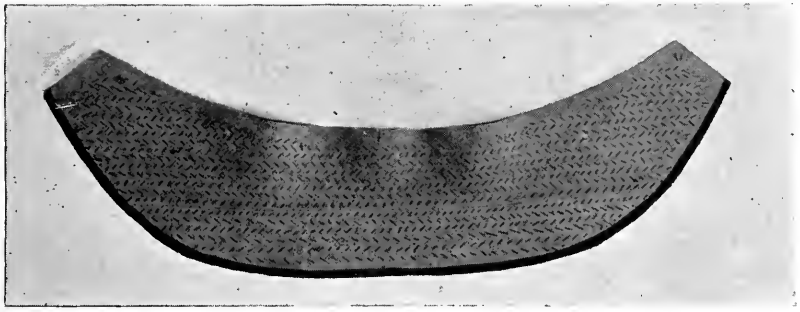


Diagram 9—Showing padding of the collar stand, giving different view.

maker; the pocket causing a break, especially in coats where a front fish has been taken out. This must be seen to by the canvas baster, who should not baste the forepart until such defect has been rectified.

SECTION XV

SPECIAL BASTERS FOR TRY-ONS

One or more special basters must be employed for try-ons, according to the size of the business. After the fronts are basted on the canvas, these special basters take the whole coat, turn in the edges and baste the facings and linings. In basting linings, care must be taken to place them below the hollow part of the shoulder, turning in the

Diagram 10—Showing method of pressing shoulder as described in Section XIII. The top of the picture shows the fullness which is to be laid forward.

surplus at the bottom, so that they can be raised again after try-on. This method provides for suficient length and width over the shoulder.

SECTION XVI

BASTING SHOULDERS AND COLLAR FOR TRY-ON

Most of the fullness of shoulder seams should be near the collar. Put in sufficient cloth from the back over the

shoulder so that the shoulder seams will fall well forward, and give ease over the shoulder bone. Put the hand in after the shoulder is basted, and pull it apart. If it draws any wrinkles from the side of the forepart on the shoulder, it is a sign that more back is required.

In basting in the collar, begin to put in fullness at the back an inch from the shoulder seam and continue about an inch toward the forepart.

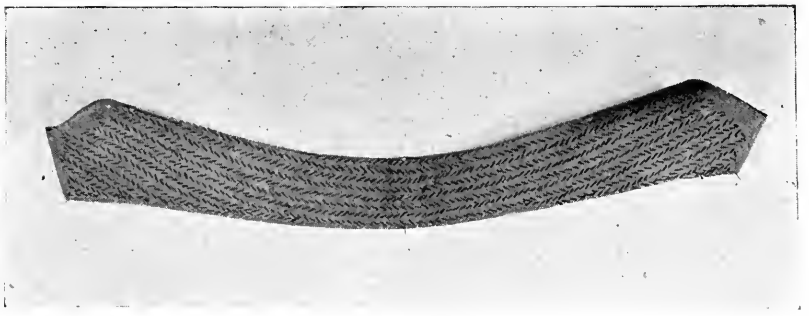


Diagram 11—Showing how collar is to be pressed.

SECTION XVII

BASTING IN SLEEVES FOR TRY-ON

Baste in the sleeve first with a long stitch, and note whether it hangs parallel with the front edge of the coat. The fullness should be divided according to the width of the shoulder. A narrow shoulder requires the fullness at the top; but in a broad shoulder it should be placed somewhat lower toward the front notch.

The under sleeve should be put in full, so that it may roll over the back and permit the fullness to drape in straight lines. But if the fullness should drape in bias lines, it is a sign that the sleeve is not set in correctly. To

remedy this defect, turn the armhole and the upper sleeve inside out, and put a long basting stitch where the wrinkles run bias; rip out the first basting, and adjust the wrinkles to run straight with the fullness evenly divided. In the under sleeve near the front seam some fullness should be placed to give ease over the muscle of the arm. This fullness should be pressed all around the armhole.

SECTION XVIII

PRESSING COAT FOR TRY-ON

Begin at the right forepart, and press first the under-arm seam Next, press the side seams taking care not to destroy the length that was created for the shoulder-blade. Great care must be taken to press the left side exactly like the right side.

Press the right shoulder seam first. Lay it at the point of the press-board, and have the shoulders go forward, keeping stripes straight over the back. In pressing the left shoulder, begin at the collar and lay it forward. Press the upper part of the sleeve from the front of the straight part of the armhole as far as the notch in the back.

Crease the armhole, and then press the crease together so hard that the under-sleeve will roll over without showing any length or wrinkle at the back of the arms.

Press right forepart first. At the front of the arm press it a trifle short and forward to the middle of the chest. Press the front all the way down in such a way that the stripes shall run straight, and so as not to destroy the shape of the waist line.

Press the left forepart in the same manner as the right, but do not crease the edges at the bottom too hard, in case it should afterward be necessary to take out the marks of pressing.

Roll the bottom corners toward the inside.

Press the collar on the left side first, and handle the shoulder so that it will go forward. The middle of the collar at the center seam should be kept straight. On the sides below the shoulder seam, the collar should be kept somewhat hollow in order to have a good line, without a scoop or a hunch, in front of the collar seam.

Press the outside of the lapels gently so as not to crease the edges too hard and thus make it more difficult to take out the creases after try-on.

SECTIONS XIX, XX

These sections provide for extras which may be required for try-ons, such as a full lining, or a cover basted over delicate fabrics like white flannel or silk.

SECTIONS XXI, XXII

SLEEVE-MAKING

If there are no notches in front seam of sleeves, notch about 3 inches down from top, also about 3 inches up from bottom, and allow about ⅜ of an inch more of undersleeve to go in between the two notches than of top sleeve. Notch the sleeve at the back in the same manner, and give the top sleeve a fullness of ¼ inch between the two notches.

Sew the front seam of sleeve from the top sleeve, so that the fullness of the under sleeve will be equally dis-

tributed between the top and bottom notches. In pressing the front seam of sleeves, the under sleeve should be laid flat on the board the way it was cut, and care should be taken not to destroy the hollow shape of the sleeve. Press the seam open, and do not go with the iron into the top sleeve farther than one and one-half inches. This will preserve the hollow of the front of the top sleeve. Press the other part of the sleeve smooth, removing the wrinkles created by pressing the front seam.

Mark the vent according to the instructions on ticket, and mark the bottom for turn-in. Baste in wiggin at bottom, allowing at least a half inch to turn in with the cloth, in order to provide for lengthening the sleeve without piecing out the wiggin. The wiggin must be fastened to inside of turn-in with padding stitches.

An extra piece of lining, cut on the straight, should be put in the top sleeve at the vent in order to keep the edge of the vent firm and straight.

If the corner of the vent is to be rounded, the inside lining and wiggin should be cut out at the point so that the corner will not be too thick. Press vent and bottom flat from the inside.

Baste the back seam and allow a scant quarter of an inch from the top sleeve to go in between the two notches. Stitch the back seam of sleeve, and stitch the sleeve-lining, fulling in a little at the front seam of the under-sleeve; in like manner, when stitching the back seam, full in the top sleeve a trifle. In the fulling in at a seam, place the long part underneath. By this means the feed of the machine will take up the fullness uniformly.

It is of course understood that we cannot put as much fullness in the lining as in the cloth.

Press back seam of sleeve as far as the vent. Do not cut into the outlet of the under sleeve, but turn it back from five to six inches and press it flat. The cutting should be avoided in order that the sleeve may be let out at the bottom if needed.

The seams of the lining may be pressed to one side and not open. Press so that the top sleeve laps over the under sleeve. Baste in the lining leaving a fullness between the notches dividing it equally on front and back seam alike. Allow enough lining at bottom sleeve to provide for lengthening. Invert the sleeve and baste around at the top about four inches down deep enough so as not to interfere when basting in the sleeves.

In cutting off the sleeve-lining at the top, allow three-eighths of an inch, gradually increasing the allowance to three-fourths of an inch at the front seam, and also under the arm, and decreasing gradually to meet at the top sleeve. This length is necessary to avoid shortness when the armhole is closed and creased.

The felling of the sleeve-lining at the bottom should be done by girls at the time that the coat is felled, and the buttonholes should be done by the girls who do this work.

SECTION XXIII

RIPPING AND PRESSING AFTER TRY-ON

In ripping and pressing parts flat after try-on, in the case of a coat fully basted and without pockets, it is difficult in some materials to remove the creases by merely wetting and pressing. In such cases turn the iron on the side and cover it with a wet cloth. Place the material so that the crease is over the cloth and iron, and let the steam come through the cloth until it softens the goods at the

crease. Hammer the crease with a brush and stretch the goods apart until the crease disappears. Then remove the goods from the iron and press on the wrong side until dry.

SECTION XXIV

RE-MARKING AFTER TRY-ON

Re-marking after try-on, on a full baste, is to be done by the cutter. If the pockets are in, and the canvas remains in the fore-part after try on, the edges should be pressed smooth and re-marked by the foreman or by the man who is assigned to handle the garment after returning from try-on. The stripes at the front edges between the buttonholes should in most cases run straight; if, however, the garment is for a very corpulent figure it is preferable for the stripes to run a little toward the top button, as this tends to disguise the appearance of corpulency.

SECTION XXV

MARKING-STITCHES AFTER TRY-ON

The instructions for making marking-stitches are the same as already given in Section 2. For the sake of convenience they are repeated here.

Marking stitches for side seams, as well as on edges, should be ¾ of an inch in length, whereas on shoulders and all other curves and hollows, stitches are to be ⅜ of an inch in length with a loop. It is necessary to use scissors without a point to split the marking stitches. To split stitches lift one side of cloth, opening up no more than the necessary length to cut through with scissors, thus leaving on either side the necessary length of marking thread.

This part of the work is generally done by a girl or a boy apprentice who should be cautioned not to cut material.

SECTION XXVI

BASTER ON POCKETS

The stay should not be wider than 1½ inches, and should be of linen. If, however, the garment is of the skeleton type, the stay must be of the same material as the pocket, and two inches wide, so that it can be turned in and felled to the bellows pocket instead of to the forepart. Thus the coat will look as if it were fully lined. A hanging pocket of silk may be made on the same principle. The baster who bastes on flaps and pocket facing should also make the welt and breast pocket, and baste for machine-stitching. When machine-sewing is used the baster should baste the pockets and tack the breast-pocket. On second class work the operator sews on flaps, breast-pockets, and facing, without basting. He also does the stitching without basting. Great care should be taken in stitching pockets, especially the right one, as the machine is liable to push the cloth below the flap of pocket forward, causing a break in front of flap, especially where a front fish has been taken out in the forepart. To avoid this break, have the pocket-stay basted a trifle shorter in the front part of right pocket, while on the left pocket the stay should be kept a trifle shorter in the back part of pocket.

SECTION XXVII

MACHINIST—THIRD OPERATION

The full directions for stitching pockets have been given in Section VIII, and they apply in every particular to this Section. The work called for in this Section is only performed when garments are fully basted for try-ons

without pockets. For convenience we repeat Section VIII as follows:

Before stitching around pockets, particularly on the right forepart, pull the part of the pocket under the flap toward the back. The upper part of the pocket with flap must be pulled forward, as this also helps to prevent a break in front of flap, as explained in Section VII. This defect often occurs at the back of the left side pocket, great care must be taken to have the pockets adjusted so that the stripes run straight before sewing the pockets together.

SECTION XXVIII

MAKING VENTS IN BACK

If there are two vents, the outlet of side seams on the foreparts should not be cut in, but seams should be pressed open down to the opening of the vent; then, instead of cutting into the cloth, lap outlet over in a bias direction so as not to destroy the seam where it has been pressed open.

Where there is a center vent only, the cloth may be cut 4into on the right side, and the stay-tape should be continued from 3 to 4 inches above the opening of the vent; otherwise the vent would spread open. The stay-tape should also be applied to side vents, but should be continued 2 inches instead of 4 above opening of the same.

SECTION XXIX

THE UNDERPRESSER

Before shaping it must be observed whether the figure is a corpulent, stout, or a high chest. The description on the ticket must describe the kind of figure so that the underpresser can work according to instruction.

SECTION XXX

BASTING FRONTS ON CANVAS AFTER TRY-ON

Take right forepart first, baste down the centre as far as the pockets and fasten breast and bottom pockets to canvas, then shove the material a little backward so that if the cloth is striped, the stripes will run backward, but only enough so that they will straighten out after the tape is basted on. Put left canvas on right forepart; notch it at shoulder point, at notch of lapel, and at the last buttonhole, so that the left forepart is in same position on canvas as the right. Great attention must be given to having the stripes run straight on the canvas no matter how full-chested the figure may be. In right forepart, in front of pocket, a defect is created in most cases by the pocket-maker; the pocket causing a break, especially in coats where a front fish has been taken out. This must be seen to by the canvas baster. He should not baste the forepart until the defect is rectified.

The work described in this Section will not be necessary unless the coat is made without pockets before try-on.

SECTION XXXI

PADDING LAPELS

In padding lapels, the stitches should not be more than ¼ of an inch in length, and the cloth should be caught with every stitch; but stitches should not go all the way through and show on the right side of the cloth, nor should they be pulled too tight.

SECTION XXXII

UNDERPRESSER—FOURTH OPERATION

Press lapels. Press chest into shape keeping the stripes straight. In every operation care must be taken to have shoulders pressed forward and not to stretch the gorge.

SECTION XXXIII

SHAPING COAT

Duties of Shaper.—The shaper must have a thorough knowledge of tailoring, and also have good taste. It is his business to rectify the mistakes of the canvas-baster.

Rules for Shaping.—To shape coat apply the lapel shaper, and if necessary, the forepart pattern. Mark crease of lapel; cut around canvas, crease lapels before basting on the tape to make sure that edges of lapels are not too short. Creases of lapels should be allowed to remain during the progress of work on the garment whether a stationary front or a soft roll. On soft roll the creases must be removed by presser when garment is finished. If these instructions are followed the lapel will not pull, but fall into the place where it should go.

The reason for creasing a soft-roll and afterward removing it is to prevent one lapel rolling down farther than the other. By creasing both lapels equally the canvas takes a partial break that will not come out, and the lapels will always fall as far as that break and no farther. The crease in the cloth, however, will come out in the pressing.

In fitting the linings for very fine work, the instructions given in Section I should be followed, "not to fit them flat on the table," etc., and the fitting should be done

by the shaper, after he receives the garment from the underpresser for shaping lapels.

He should prepare facings, mark the inside breast pocket, and hand it to the foreman or operator directly, so that the pockets may be put in by the time the tape-baster and felling-hands have completed their work. In garments where the facing is bound, it should not be stitched to the lining. The main reason for binding the facing is that it may be opened up whenever required, for the purpose of making some little alteration, such as reducing surplus in haircloth or canvas, or adding a piece of padding or to secure greater fullness in the lining, for which a surplus has been left under the facing.

In moderate-priced work, the fitter fits the linings at the outset, and these precautions may be omitted and the lining fitted flat of the table.

All this work of fitting linings may be done by the regular fitter, if patterns have been prepared for him from linings fitted out according to the instructions which have been given above for the shaper. Patterns of this sort can be cut from garments made up in any style, and graded in sizes.

Position of Breast Pocket.—One can fit lining in better when the inside breast pocket is made to go as far as the facing. If the pocket must go into the facing, baste facing over that part so that breast-pocket can be put in. Wherever forepart is broad enough, arrange to have breast pocket go as far as the facing only.

SECTION XXXIV

MACHINIST—FOURTH OPERATION

If facing is bound, put in the breast pocket and do not stitch facing on to lining. If the facing is not bound, seam facing on to the lining, taking care to have sufficient length over chest. Put in breast pocket.

SECTION XXXV

BASTING ON TAPE

Baste tape first at crease of lapel, as far down as edge; at the neck let the tape extend an inch longer above seams, so that it may be fastened to the collar when collar is sewed in. For the edges, start tape about one inch above crease of lapel. Keep tape loose at the points and over round of lapels, so that the edges of lapels do not get too short.

Where lapel turns over (at the first buttonhole) the tape should be held loose. From first buttonhole to the last it should be held even, and below the last buttonhole, toward the bottom, it should be held tight enough to straighten the stripes which have been basted backward for that purpose. At the round of corner, hold tape somewhat loose, and from the point where the round of the corner ends, as far as the line where the pocket starts, it should be kept a trifle tight, so that the corners will roll toward the inside; toward the back keep the tape even.

SECTION XXXVI

FELLING TAPE

Do not let the needle go through the cloth, the stitches must be taken in the cloth, and should not be pulled so tight that they make holes in the edges when finished.

SECTION XXXVII

UNDERPRESSER—FIFTH OPERATION

In pressing tape, begin at the buttonhole and work down. Put lapel on press block, and press in such a way that the tape does not get short on edges with the pressing. If an oval effect at crease of lapel is desired, it can be obtained by holding the tape tight at edge of lapel and pressing short. On the other hand, if a straight or somewhat hollow effect is desired, the tape must be held loose on the edges, and the presser must be careful not to press tape short to secure an oval or hollow effect. It often happens that in cases where the customer desires to have the crease either straight or somewhat hollow, this result is not secured for the reason that the tape is basted short at the edges by the tape-baster, pressed short by the

Diagram 12—Pressing tape on half-moon block as described in Section XXXV.

presser, and as a consequence, the facing is basted on short by the facing-baster.

SPECIAL INSTRUCTIONS FOR HOLLOW LAPELS

If an extremely hollow effect is desired, a fish is to be taken out of the canvas, its width will depend upon the degree of hollow. The curve of the hollow must extend from the collar seam to the buttonhole. The cloth also must be treated to produce a hollow effect. The following method has been found to give satisfactory results:

Assuming that the crease of the lapel is straight, let us mark, midway between the gorge and the first button, the amount of hollow wanted. Then draw a curved line along

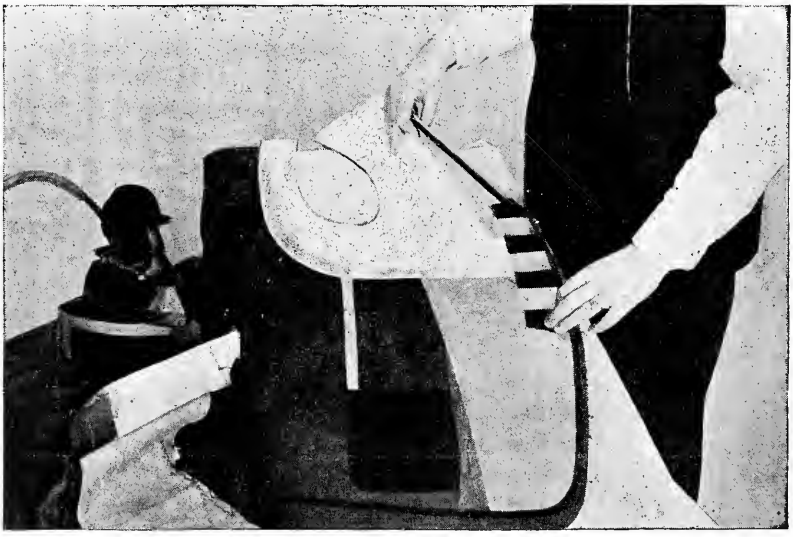


Diagram 13—Showing how the lapel is placed for creasing.

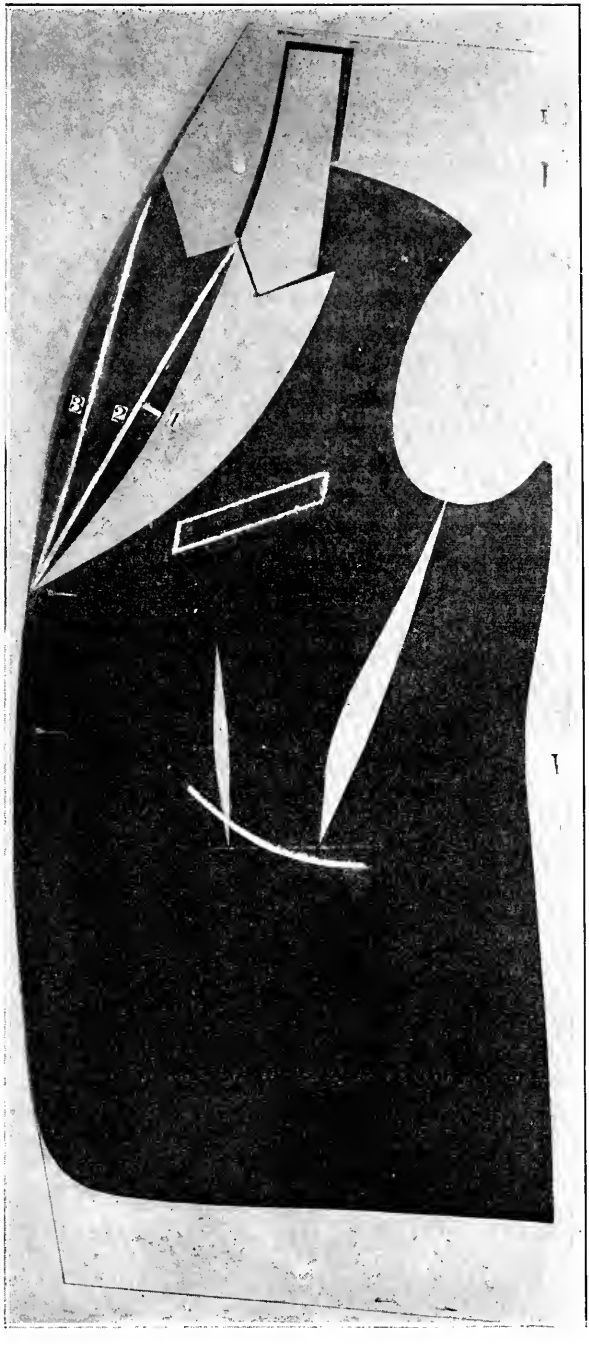


Diagram 14—The figure 1 shows how the lapel shaper is placed. The white cross mark is placed on the center of the lapel. Figure 2 is the original crease. Figure 3 is placed on the piece to be cut off of the edge of the lapel.

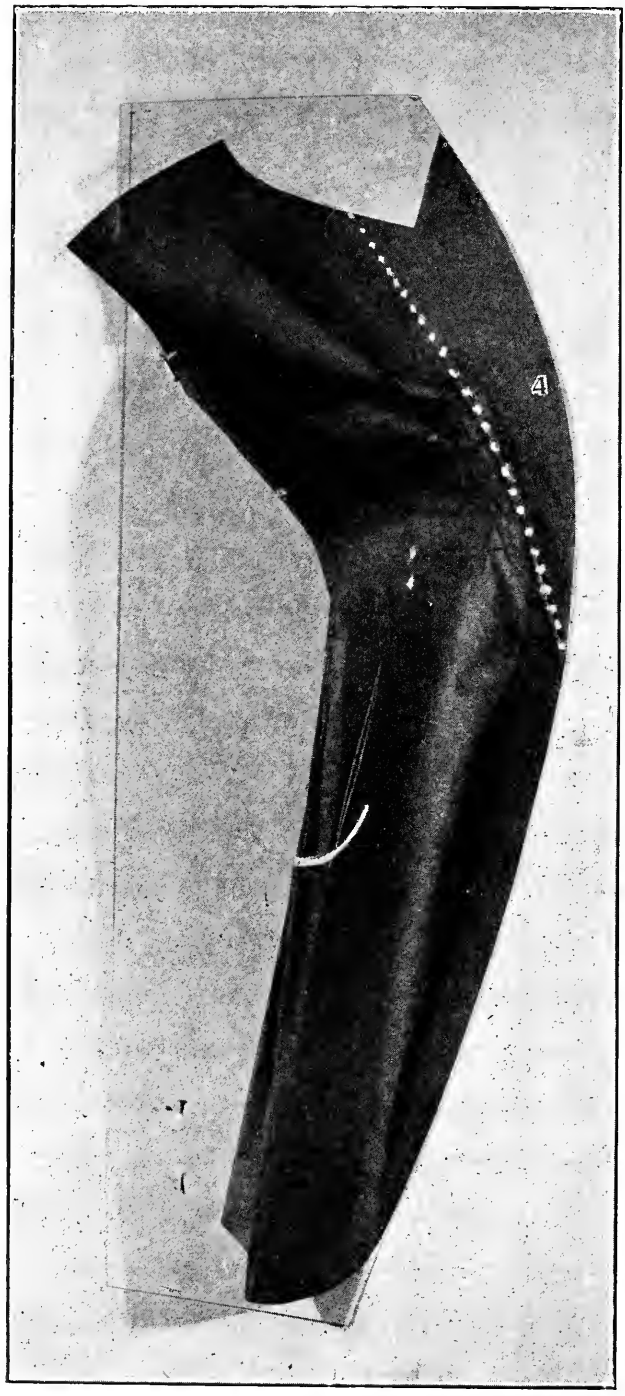


Diagram 15—This cut shows how the lapel is pressed into shape after the front edge has been cut away. Figure 4 shows the rounded effect secured on the edge of the lapel.

the crease of the lapel indicating the final hollow line of the crease. The amount of cloth shown between the crease and the curved line must be cut off from the edge of the lapel.

The forepart must now be put on a half-moon pressing block, with the lapel arranged in the same shape that it had before it was cut. Then put the iron on it, and stretch the edge of the lapel until it assumes the rounded form desired, and until the crease takes on the required hollow. This process of working the cloth will give not only the "hollow effect" but it will also give the required length over the chest.

Some designers take out a narrow V under the collar near the crease of the lapel, in order to get a greater chest effect. If it is desired to secure the hollow effect which we have described, this V must not be taken out. Any advantage secured by taking out a V will be gained by the method of pressing short and shaping that we have described.

SECTION XXXVIII

FACING-BASTER

The facing-baster must see that the stripes on the lapels are alike on both sides. If the lapel is rounded the facing should be pressed in the same shape.

First, baste the facing on the lapel, making it a trifle longer where the buttonhole starts, so that when the lapel is turned back, there will be no shortness; see also that the facing has the proper length over the chest. From the first buttonhole down to the round part of the bottom of

the forepart, the facing should be of the same length as the forepart, and it should be kept tight where the round part ends, so that the corners will roll inward. See that the cloth is basted in with sufficient fullness from the corner of the lapel in such a way that it will not be short lengthwise, or tight crosswise, so that when the garment is finished, the lapel will have a tendency to roll in; whereas, if the facing is put on flat, the lapel will turn toward the outside after the garment is finished, especially on lapels with the points up.

Before the ffacing-baster passes the garment to the machinist, the facing must be pressed so that the operator will have no difficulty in seaming it properly without spoiling stripes.

SECTION XXXIX

MACHINIST—FIFTH OPERATION

Sewing Around Edges of Coat.—Sew 1-16 of an inch away from tape, so that the stitches taken in felling the tape will not be caught in with the machine stitch; for if the machine needle goes through the felling, it pulls the felling stitch tight and makes holes in the edges, giving them an uneven saw-like appearance.

On heavy material the stitching should be about 1/8 of an inch from the tape, as more space is required for turning over the edge and avoiding holes. Some tailors sew around the edges on the tape to avoid felling the tape separately, and also to avoid getting saw-like edges. But this method causes a hard wiry edge, and after the garment is worn for a time the cloth will begin to pucker along the edges. The reason for this is that the tape need to go in

considerably shorter if it is to be sewed in with a machine, instead of being felled by hand. The reason for the wiry edge is because several kinds of unlike materials are sewed together in the edge, whereas by the propr method only the facing and forepart are sewed together.

SECTION XL

UNDERPRESSER—SIXTH OPERATION

Press fullness away from facing and press edges open on the edge press-board. Care must be taken not to spoil the corners of lapels, particularly lapels with points up. The corners can not be pressed open with the board, so place them flat on the board, and with your fingers get the edges open around the corners and press them around so that the surplus of the material is pressed short as much as necessary in order to avoid thickening in the corners. In some thin materials the edges may be pressed flat without opening seams.

SECTION XLI

EDGE BASTER

First, cut around the edges. On the lapels leave ⅛ of an inch more on the side of the facing. From buttonhole down, leave ⅛ of an inch more on the side of the forepart. After basting the first two rows of stitching, turn the lapel at crease to make sure that there is ample facing; then put the forepart on the table with the lapel in its crease; raise the edge of forepart a trifle; inside of facing, put in a third basting in such a way that the facing will not be too full in width. This precaution prevents the forepart from rolling to the outside.

Never baste the facing with lapels opened up; for if this is done the facing will be too tight across lapels after putting collar in and cause the lapels to turn toward the outside instead of toward the inside.

Diagram 16—Shows forepart with edge creased and placed on table, also the manner of basting as described in Section XLI.

SECTION XLII

BASTING LINING

Place lining on the underarm seam of the cloth; see that the lining does not form any bias wrinkles and that it has sufficient length over chest. Turn lining over shoulder toward armhole in such a way as to have sufficient length in front of arm over shoulder bone. Fasten lining to can-

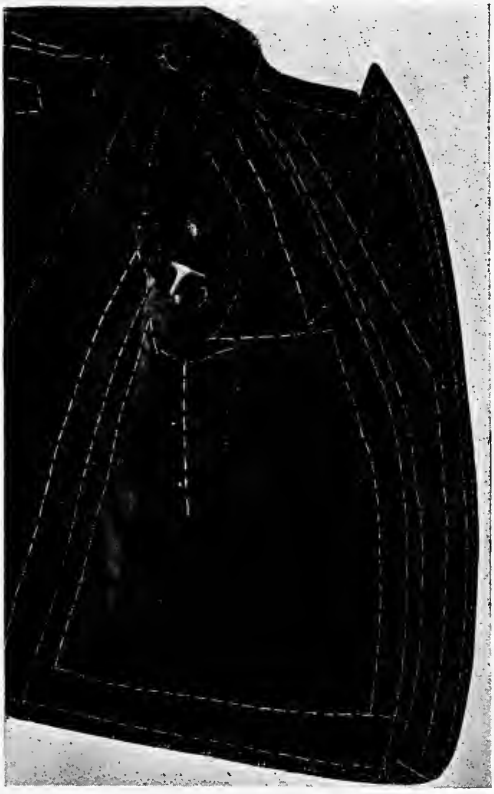


Diagram 17—Showing the method of placing lining for basting without bias wrinkles as described in Section XLII.

vas; baste facing on top, stitches to be about 1/16 of an inch away from binding of facing, so that the felling can be done inside of machine stitching; if it is done on the outside, the facing will not lie flat to the body of coat. It is better to stitch through on the outside of facing near binding, catching through both lining and canvas. The person who does this must have instructions not to catch stitches through forepart. Do not have lining under facing more than from ½ to ¾ of an inch wide. Where there is no binding on the facing, and it is seamed, lining should be pressed over and stitched by machine if desired, so that it can be fastend to the canvas.

SECTION XLIII

BASTING SHOULDER SEAMS

Put in sufficient cloth from the back over the shoulder, so that the shoulder-seam will fall well forward, and give ease over the shoulder-bone. Put hand in after the shoulder is basted and pull it apart. If it draws any wrinkles from the side of the forepart on the shoulder, it is a sign that more back is required.

SECTION XLIV

SEAMING SHOULDER

In seaming shoulder it is better to sew seams by hand. On second class work, seaming may be done by machine. In this case, however, care must be taken that the tension of the machine is properly adjusted, as otherwise the least strain would rip the shoulder.

SECTION XLV

UNDERPRESSER—SEVENTH OPERATION

In pressing shoulder seams, use the narrow part of the press-board. The hollow of the shoulder should not be destroyed with the iron. Lay shoulder forward when pressing seams.

Care must be taken to have the stripes run straight over the back. The run of the seam should be oval, pointing forward. This will produce the desired shortening back of the arm, as well as ease over the shoulder-bone in front of arm.

SECTION XLVI

COLLAR BASTER

In basting in the collar, begin to put in fullness at the back a half inch from the shoulder seam and continue about an inch and a half toward the forepart, and finish it on inside. Fell the front corners. At crease of lapel, fasten tape to collar. Be careful not to have a hunch or scoop at the crease of collar and lapel at the front seam of collar.

SECTION XLVII

WORKING IN THE ARMHOLE

Draw in the armhole with a double thread. Make a few stitches forward about 3/16 of an inch in length. Pull the stitches a little tight, and then make one backstitch in order to keep the fullness in the proper place. Continue this manner of stitching as far as the underarm seam. Then stitch upward with a chain stitch to the point where the stitching was begun.

This method will keep the fullness in the proper place and prevent the armhole from stretching. Care should be taken to have all this stitching near the place of the seam. If it is too close to the edge of the armhole, it creates a shortness on the inside of the armhole and not where it is wanted at the seam. It also prevents the proper creasing of the armhole.

In front, over the straight part of armhole and notch, draw in a trifle—just enough to prevent stretching. Instead of the above method of stretching, a tape may be basted in at the back of the armhole.

SECTION XLVIII

UNDERPRESSER—EIGHTH OPERATION

Press armhole over back part where it is worked in, placing edge of press board in such a position as to form the shoulder blade. Care must be taken not to pull the shoulder seam down in the pressing. Lay shoulder over the end of press board and press shoulder forward. Next place front part of armhole in such a position over press board as to form the chest, and press flat under the arm between chest and shoulder-blade; but in the middle of the underarm seam, a little distance down from the armhole, the cloth should be pressed a little short. This will create a clean appearance under the arm, and give a good line to the back of arm and chest.

SECTION XLIX

BASTING IN SLEEVES

Baste in the sleeves first with a long stitch, and note whether they hang parallel with the front edge of the coat.

The fullness should be divided according to the width of the shoulder. A narrow shoulder requires the fullness at the top; but in a broad shoulder it should be placed somewhat lower, toward the front notch.

The under sleeve should be put in full so that it may roll over the back and permit the fullness to drape in straight lines. But if the fullness should drape in bias lines, it is a sign that the sleeve is not set in correctly. To remedy this defect, turn the armhole and the upper sleeve inside out, and put a long basting stitch where the wrinkles run bias; rip out the first basting, and adjust the wrinkles to run straight with the fullness evenly divided. In the under sleeve near the front seam some fullness should be placed to give ease over the muscle of the arm. This fullness should be pressed all around the armhole before seaming the sleeves.

SECTION L

SEWING IN SLEEVES BY HAND

Backstitch with short stitches close to the chainstitching where the armhole was drawn in, but care must be taken that the white thread used in drawing in the armhole shall not show through. The seam should not be broader than a quarter of an inch.

On second-class work the sleeves may be sewed in on the machine. In very cheap work, if there is no outlet around the armholes, the operator sews sleeves in without basting. He should sew from the side of armholes which will enable him to push fullness in the right place. There is a great saving of time and money in this last mentioned operation.

SECTION LI

UNDERPRESSER—NINTH OPERATION

Press fullness of sleeves all around the armhole. Press open at top, from straight part of front armhole to shoulder-seam, then place upper sleeve where it was pressed open, over narrow point of press-board and press outside of sleeves at the top; underpresser must see that seam has

Diagram 18—Illustrating manner of pressing shoulder as described in Section LI.

Diagram 19—This illustrates how the stripes should run straight in the back, and how the collar is prepared for shaping.

the right run. Lay shoulder on press-board in such a position that when pressing the shoulder seam, the shoulder shall go forward. The stripes in the material at the upper part of the back should run straight. Stripes material serves as a guide to the presser showing him how carefully he must handle the back of arm in order not to make the stripes crooked or stretch out the armhole.

Press collar for shaping.

SECTION LII

SHAPING THE COLLAR

The first duty of the collar-shaper is to see that the line of the collar at the crease is according to the pattern. He should have an iron at hand to correct any deviation from the pattern, and to make the collar conform to any instructions on the ticket. In the absence of a pattern, the shaper should make the collar conform to the size of the coat. It must also harmonize with the size of the lapel. The seam joining the collar and the lapel must always be straight. The inside seam of the collar should be rounded, and not have any corners. If it does not run in this way it is difficult to raise the collar properly.

SECTION LIII

BASTING ON THE TOP COLLAR

In basting on the top collar care should be taken in the case of either stripes or checks, to have them alike on both sides of the collar. In striped material fold the collar in the center at a stripe. Should the material run in on one side and out on the other, it shows that the top collar has been cut somewhat on the bias, and it must be cut straight before stretching the top collar for basting. Stripes

should always match in the back. In the front it is not necessary to match the stripes of the collar to the facing; for by trying to match them in front the top collar is often spoiled.

SECTION LIV

FELLING UNDER COLLAR

In felling the under collar around the gorge, the stitches should go through and catch the canvas. Should the material be too heavy for this, it will be necessary to fasten the cloth separately to the canvas before felling on the under collar.

In felling the outside edge of the collar, the ordinary felling stitch is apt to make the edge of the collar uneven, giving it a saw-like appearance, and does not give a neatly rounded effect to the corners. To secure the best finish the stitches should be taken outward from the under collar to the top collar, extending the top collar a sixteenth of an inch beyond the under collar. The stitches must not be drawn too tight lest they make the edge uneven.

SECTION LV

BASTING ARMHOLES

Be careful to have the run of shoulder seams rounded and forward to preserve the original line of the shoulder. Be careful not to have the stripes crooked. There should not be a surplus of material between the crease of the lapel and the armhole seam.

From under the *top collar* the shoulder should spring forward toward the front; this gives it a smart effect, as well as ease over the shoulder bone. Some tailors leave

the upper part of the *top sleeve* open; this is not advisable, as it makes the front seam of arm run straight and pulls the shoulder seam crooked. Formerly when very broad shoulders hung over the shoulder-bone, and the sleeve head was cut short, thus creating wrinkles; to avoid these wrinkles the seam was usually left open; but when narrow shoulders are in style, it is better to sew armhole all around, thus keeping it as it was originally intended. This will prevent getting the shoulder out of place, which would shorten the back over shoulder blades and cause an undue length at back of arm.

SECTION LVI

MACHINIST—SIXTH OPERATION

Stitch edges of the coat.

At bottom of coat, where facing is bound, the stitching of the edges should not catch the binding at the facing, for if this is done it makes the bottom uneven and makes the facing often too short.

In heavy material care must be taken to have the stitching of the collar of the same width as the edges, because the collar being usually thinner than the edges, there is danger of making the stitching of the collar narrower than the edges.

SECTION LVII

CUTTING BUTTON HOLES

On garments having silk facing, as overcoats, dress-coats, and dinner coats, have a piece of wax at hand; warm a knife hot enough to have the wax adhere to it and run the knife through the button hole cut on side of the silk, so that the silk takes on a little of the wax on each

side of the buttonhole cut; this will prevent the silk from raveling and will make a clean buttonhole when finished.

SECTION LVIII

BUTTONHOLE-MAKER

Buttonholes laid in with a thread can always be fastened better at the ends, but it takes more time to make them.

In laying in a gimp use No. 1. Put the needle through the gimp with the first stitch in order to fasten it; then pull thread forward when making loops, to make them slanting. When the eyelet of the buttonhole is reached, draw in that part as much as goods was stretched in the making. Lay on gimp around curve of eyelet taking care not to shrink the latter or hold it in, but to hold gimp even with curve of eyelet. Finish opposite side in like manner, and when the end is reached hold eyelet of buttonhole tight with thumb and forefinger, and draw in this side as much as the goods was stretched in the making, so that both sides will be exactly alike in length, and the round or eyelet not twisted to one side. Then put the needle through first loop of first side of buttonhole and pull the two parts together. Put needle with gimp through, in a slanting direction, so that there will be about ⅛ of an inch of gimp between facing and outside part; fasten end of buttonhole through the gimp and make a bar-tack as wide as the width of buttonhole.

In basting the buttonhole use white thread; put the needle in as far as loop on first side, and on the other side put in needle at the loop so that the basting stitches will not go through the loops as it is apt to split them. When eyelet of buttonhole is reached, put stitches all the way

through a few times, and go back with the same stitches to the other end of buttonhole, but do not catch the loops because, as mentioned above, it might split them. If directions are carefully followed, it gives buttonholes a cord-like effect.

Do not bite buttonhole together with the teeth but use a pair of pliers instead.

On silk facings use gimp No. 1 doubled. On lapel, where there is no eyelet in the buttonhole, start at first side; put needle through the double gimp and fasten it with the first stitch. Pull thread over gimp in a straight direction, bringing loop down at the side of the gimp. When the end is reached draw in that side as much as it was stretched in the making, then turn gimp around and make stitches enough to cover front part of gimp without loops; start the loop even with the first side, and when the end is reached, hold the front end with thumb and forefinger and draw in this side also as much as goods was stretched in the making. Fasten the end, putting needle through in a slanting direction so that there will be about ⅛ of an inch of gimp between facing and goods. Take care to have both sides alike and not to pull the gimp, which would cause the gimp at the front end to slip down and the stitches to remain blank and have the appearance of a chicken leg.

In Vicuna or any other soft material, where stitches sink into goods and loops do not show, turn the twist around the needle twice, and do not pull stitches at loops too tight. Pull thread forward; the stitches should be about 1-16 of an inch apart. This gives a slanting effect to the loop, and makes a very clean and soft buttonhole.

SECTION LIX

FELLING COAT

Where the facing is bound, and not stitched to the lining, it is preferable to sew on outside facing close to the binding, and catch through the lining and canvas; but care should be taken not to let the stitches go through the forepart. The part of the sleeve lining under the arm-pits, where it is most likely to rip, should be stitched as well as felled, with a back stitch, from the front notch of sleeve to the notch at the back.

The worker on this Section should follow the instructions given on "Felling Under Collar" in Section LIV. When business is done on a large scale, it is advisable to have a separate hand to fell the collar. In a small shop the hand fells both coat and collar.

SECTION LX

PULLING OUT BASTINGS

On fine materials one is apt to tear the goods in pulling bastings. To avoid this, cut stitches through on top at short intervals. In this way there will be no danger of tearing the material.

SECTION LXI

PRESSING EDGES AND BUTTONHOLES

Care should be taken to press facing so that the edges should turn toward the inside, and the presser should not go in too far with the iron as it might spoil a part of the chest effect. He may press the crease of the collar in the case of heavy materials.

SECTION LXII

PRESSING OFF COAT

Begin at the right forepart. First press the underarm seam. To press pockets, lay a piece of card board under the flap, lift it, press underpart of pocket straight, close to the flap. Press down to the bottom. Press bottom as far as the pocket on the other side. Press side seams, taking care not to destroy the length that was created for the shoulder-blade. Care must be taken to have the left side exactly the same as the right. Press right shoulder seam first; lay it at point of press-board and have shoulders go forward (and keep stripes straight over the back).

At left shoulder, begin at the collar, and lay it forward. Press upper part of sleeve from the front of straight part of armhole as far as to the back of notch of under-sleeve. Crease the armhole at the stitches of the seaming-in of sleeve so that the armhole seam is pressed toward the inside. This gives more room in the armhole and the sleeve will hang better.

Many pressers nowadays find it easier to press the seam up straight by creasing the armhole, but this makes the armhole smaller, pulls the sleeve-lining over, and gives it the effect of being too short. In the back, especially, the crease should be pressed together so hard that the under sleeve will roll over without showing any length or wrinkle at the back of the arm.

If too high a gloss should be raised in the pressing, it can be taken out with a slightly dampened press-cloth without touching the crease. Next put coat over press-board, fit point of pressboard to the armhole and sleeve; put in a sleeve pad and press the upper part of top sleeve.

Diagram 20—Showing how to place coat on pressboard.

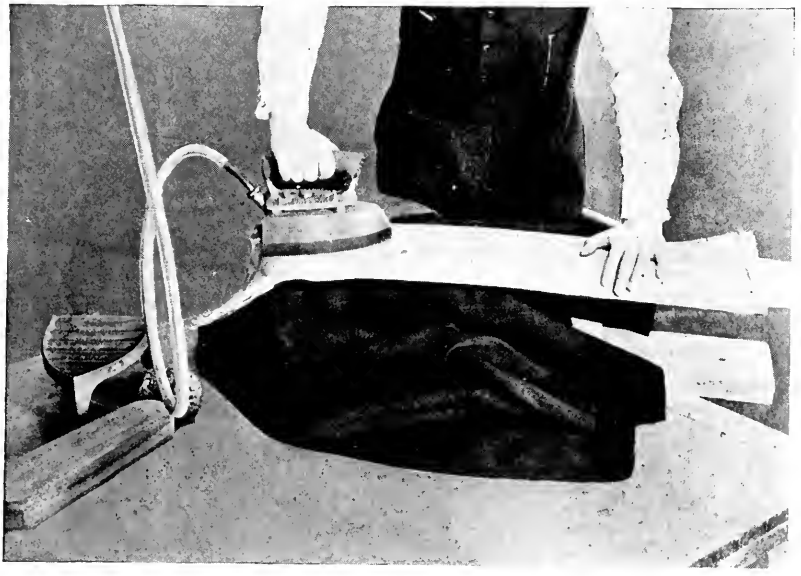


Diagram 21—Showing how to place the press-cloth and process of pressing.

Press right forepart first. At front of arm press a trifle short and forward to the middle of chest. Press fronts all the way down in such a way that the stripes run straight and so as not to destroy the shaping of the waist line.

Roll bottom corners toward inside; press left forepart in the same manner, taking care to straighten buttonholes and edges.

In pressing collar, press the left side first. Handle shoulder so that it should go forward. In the middle of collar, especially at center seam, it should be kept straight; and on the sides below the shoulder seam and seam of collar it should be kept somewhat hollow so as to have a good line, without a scoop or a hunch at front of collar seam.

If it is a stationary front, put lapels on press board and press on outside of lapel, but so gently as not to raise a gloss or spoil the crease. If it is a soft roll, put lapel on press-board and press out crease of lapel from the side of the forepart so that no gloss will be raised on outside. At the corners of collar and lapel press gently, just enough as to have lapel and collar roll toward the inside. Should there be any wrinkles in the lining caused by the pressing, take them out with the point of the iron, but in such a way as not to spoil the shape of the coat. Wrinkles on silk lining can be taken out with a wet sponge and straightened out with the fingers, and not with the iron, as this would raise a gloss. The garment should be hung up in such a manner that forepart and lapel roll toward the inside.

PRESSING OFF BODY COATS

Fit the broad end of pressboard into back of skirt, in such a way as not to destroy the shape which was tailored to fit over hips; then press fronts and skirts. Great care must be taken not to destroy the shape at the waist-line.

If the cloth is too soft the waist-line is apt to get stretched in the pressing. Therefore it is advisable to baste a strip of light weight silk lining, about half an inch in width, two inches above the waist seam, as this prevents the stretching out of waist line or the straightening out of any parts that were intended to be hollow. Sleeves and collar to be pressed as mentioned above. Pleats of back of skirt are to be creased as the last operation on a flat-board. To press dress coats it is necessary to have a special cushion for the fronts and a board for the skirts. Dress coats cannot be pressed well with the same tools as sack coats. In pressing silk facings, a single layer of Vicuna should be put on the press board. If cloth is too thick or is padded too soft the marks of the stitches of the padding of lapels will show through on the silk facing; whereas pressing the facing on a hard surface covered with a single layer of cloth with a layer of silk over that, the stitches will not show through.

Care must be taken not to press too hard as it might raise a gloss. For pressing velvet collars there is a device over which collar may be placed velvet side down, and pressed with a slightly damp cloth under collar. Some materials which contain dampness in themselves may be pressed with a dry cloth. In pressing light-colored material, the dry press cloth should be changed as soon as it turns brown; because if light colored goods are pressed with a scorched press cloth, it gives the material the appearance of being scorched.

SECTION LXIII

EXAMINER—FIRST OPERATION

After the pressing, an examiner is supposed to mark defects in pressing, and rectify linings if they are too long or too short, as these defects often show up after pressing, and mark buttons; after this he hands over the garment to button sewer.

SECTION LXIV

BUTTON SEWER

In sewing on buttons, the stitches should run in the same direction as the button hole. Pass the thread two or three times up and down, through the holes of the button, leaving as much length of thread between goods and button-hole as the thickness of edges; next pull button up to the limit of thread left underneath for the forming of the neck, and turn thread around neck of button as many times as is necessary to make it strong, but never let neck be thicker than eyelet of buttonhole. This done, put needle through facing; in cutting off thread leave an end of it, say about half an inch, then gently raise facing from canvas so as to allow thread to go inside.

Should there be more than one button, only the bottom button should be caught through the facing a trifle, just enough to keep facing in place at edges.

SECTION LXV

REPRESSER

Represser must rectify defects marked by examiner.

SECTION LXVI

EXAMINER—SECOND OPERATION

The examiner is supposed to test every pocket to make sure that nothing has been left open. He must test hanger and linings, particularly sleeve linings at arm-pits. At the bottom, where linings have pleats he must pull pleats apart to make sure that lining has not been caught through and thus lose the benefit of the pleats; then he must pass coat over to presser in order that he may put the finishing touches to it. After which the examiner must O. K. the ticket and garment will then be ready for shipping.

An all-around tailor is needed to help in the different sections. He must be an artist; his duty will be to sew on braid or cord, baste on silk facing, or any other work requiring an artist tailor.

SECTION LXVII

BASTING ON SILK FACING

The silk facing baster must see that edges and corners of lapels are properly prepared. The garment should be put on press-board or a cushion. Baste facing on lapels first; turn facing so that there will be sufficient length in the inside over the chest; turn lapel around, and where the buttonhole is to go, allow facing to go in a trifle longer so that it will give sufficient length all the way down. On dress coats especially, keep facing tight at the bottom, so that the fronts will roll to the inside. The point of the lapel should be finished off by the facing-baster, who should be very careful to hold stitches a trifle loose at the corner where the notch ends, and where collar and lapel are tacked, as the least tightness of stitches at this corner will make a draw in the facing across the lapel, and thus

Diagram 22—Showing how a dress coat is pressed before putting on silk facing.

give it the appearance of having a thread pulled out of the facing. It will also create a defect in the facing at the buttonhole, if stitches are pulled too tight at the bar-tack of the buttonhole.

SECTION LXVIII

SILK COLLAR

If a silk collar is cut in one piece on the bias, without a center seam, the collar shades on one side and rolls up in the back. No matter how wide the collar may be put on, it will always have the above mentioned tendency. Therefore, a collar with a center seam is preferable It should be cut on the bias, and the weave or thread in the ends should run downward in the same direction as the weave or thread in the facing.

Baste the collar; the facing of the front seam should be felled with a loose stitch, to keep the seam in place. Use a No. 12 needle and 3-0 sewing silk, then start to close seams. Put needle in on facing side and catch the surface of the silk; then put thumb over the stitch and pull thread gently; the next stitch should be on the collar side inside of seam; hold thumb over stitch and pull thread up gently; and so on, making one stitch exactly opposite the other, until the end of seam is reached.

SECTION LXIX

FELLING SILK FACING

In felling silk facing the lapel must be felled on the cloth side. Keep moving facing down with the finger in order to have it smooth. Stitches must not be caught through on the edge and not be pulled tight. Also care should be taken at the point where the first buttonhole is to be, just at turning of lapel, not to disturb the length of facing. From this buttonhole down, the felling stitches should be on facing side, and the fullness kept in place; do not allow the silk facing to slip.

SECTION LXX

BASTING ON FLAT BRAID

In preparing the edges, the machine stitching should be the distance of about the width of the braid from the edges, so that in basting on the braid, its first line should cover the machine stitching. On lapels the cloth must be cut away from the forepart side of edge. From the buttonhole down, the cloth should be cut from the side of the facing.

The oval side of the braid is the right side; however, after the shrinking of the braid the right side is easily distinguished from the left.

In basting braid on edges, care must be taken that slanting thread on the first line of the braid should run in such a way that the felling stitches will go in and be hidden in first line of braid. The side of the braid with the heavier edge is the wrong side, and should be put to the edge, with the heavy line to the inside, so that the other side of the braid may be put close to the heavy line of the outside. If the lapels are pointy, in order to have clean points, they should be sewed by machine, cut open, and pressed. Cut cloth out at points, but do not cut the tape; cut only enough of the cloth for seam and braid to go between and baste on braid as described above.

To get flat corners with galloon braid stitch the edges by machine as wide as braid should be when finished; this rule applies to all braids half-and-half. Sew on braid by hand with a back stitch close to the first line of edge, especially where the dull side of the galloon is used for the outside. On the under-side it should be felled so as to cover the machine stitches. Narrow braid must be felled close to the machine stitching. On half-and-half narrow braids it

is advisable to first fell the braid on, and then to stitch by machine close to the felling, so that when braid is turned to be felled on the other side it shall cover the machine stitches. In this way the braid will be exactly half-and-half.

SECTION LXXI

FELLING BRAID

To get good results in felling braid, take a piece of braid, pull out threads, wax and press them and use these threads for felling. On flat braid, stitch on with a back stitch in the second line. Stitches are to go in between weave of braid and not to be pulled so tight as to show holes on the edge.

SECTION LXXII

CORDING EDGES

The cord must be kept straight, for the least little twist will show, and care must also be taken to see that the end of cord has the slant of the twist, running from left to right, so that the stitch may go between. Around corners of lapels hold the cord a trifle loose, as in most cases it shrinks and spoils the round of lapel.

SECTION LXXIII

PIPING EDGES

Piping edges with velvet or cloth can be done in many different ways. One way is to sew on piping, baste it over with a back stitch, fasten it to the canvas and stitch close to piping by machine. Put the facing on and fell it close to the machine stitch. However, the practical way is to

baste a cord into the piping and sew on edges close to the cord; then turn piping around and baste it with a back stitch and fasten it to the canvas. The piping and facing may also be pressed open after being sewed on, if the material is not too heavy—say about the thickness of the piping—the edge may be pressed open, and cut down to the size of the piping desired. The piping may then be turned over, and instead of basting it, it may be sewed in the seam with a backstitch, using a very fine thread. Care should be taken to have the piping of uniform width before fastening the inside to the canvas.

Baste the facing on, and trim the edge so as to leave a small seam to be turned in and felled close to the stitches of the piping, taking care to have the same width of piping on both sides of the edge.

On materials where the facing can be felled on a raw edge, trim its edges in such a way that the outside shall extend over a trifle, so that the upper part of the cloth can be pushed in with the needle while felling near the piping; care must be taken not to let the stitches show. Stitch close to piping in such a manner that it catches facing just where it was felled. Piping should look as clean on the facing side as on the outside.

On light-weight material, baste the facing on as if it were done without piping. Sew around edges close to piping; cut around facing, turn around and baste to the edges with a back stitch so that the cloth on either side is close to cord of piping. Stitch edges 1-16 of an inch from the piping; stitching should be the same distance on facing. If carefully done this makes a very good edge.

Plain Edges.—The seam should be fastened to the canvas; turn back facing and fasten it to canvas with a

fine thread. Stitches must not be pulled too tight, otherwise the marks from the stitches will show.

Piping may also be made from heavy satin lining, the stripes to be cut bias from a single layer of cloth, in order to avoid the shading on one side.

When cut in this way, piping will make up better. A broader binding of satin may also be made by the same method.

Caution.—In sewing on piping by any method care should be taken not to have too short a stitch, lest it stretch the edges too much.

SECTION LXXIV

PUTTING ON VELVET COLLARS

Prepare collar for velvet. At the front collar seam, the facing is to be turned in the same way as if it were prepared for a cloth collar.

Put canvas in front of corners, double it up at collar seam, and pad it. It is also well to stitch the collar on the edge, before the velvet is put on. Also have canvas and under collar solid. By putting on the collar this way the front seam of collar is made even with the facing. If it is not done in this way the velvet stands up higher than the facing, and the collar doesn't look well.

Turn iron over on the side, lay a damp press cloth over it, put velvet on top of cloth and steam it; then remove press cloth and put velvet on bare iron, pulling gently from one side to the other, until the velvet is dry. Next grasp velvet firmly with both hands at the very edges and stretch

it widthwise over the iron, so as to obtain the necessary length on the outside collar and shortness at the crease.

Basting Velvet on Collar.—Start basting at crease of collar. Lift collar and baste collar-stand from the cloth side through the velvet. Crease the collar and baste with as few stitches as possible. On light-colored velvets, especially gray, put on the velvet without basting, pinning it instead with the finest needles, say No. 10 or 12, as every stitch put into the velvet leaves a hole. Fell first the front ends, taking care not to let the velvet slip, for in most cases either one side or the other of the collar is apt to stretch when it is felled to the lapel, causing the corner to curl upward.

The middle part of the collar should be felled separately, and the hanger should be sewed on top of velvet to keep the latter in place.

In basting velvet do not use silk thread, but soft cotton, first drawing it between the nails of the thumb and forefinger to take out the stiffness.

FROCK COATS

Marking Stitches.—May be made in the same manner as already described except on the back of the skirt. Basting-stitches should be put in the pleats instead of marking-stitches. The rounded part of the skirt should be pressed a trifle short. The skirts should then be opened, and the pleats pressed open. This will make both skirts alike. This process will not only secure more accurate results, but will save the labor of putting in marking-

stitches, splitting them open, and basting and pressing each skirt separately, besides avoiding the usual result of finding one skirt longer than the other.

Basting and Pressing Seams.—In basting the side body to the forepart, a notch should be made halfway between the underarm and waist, if it has not already been placed there. The length of the side body, from the notch to the waist, should be a trifle less than the forepart, and the length of the side body between the notch and the underarm seam is to be from a quarter to three-eighths of an inch greater than the corresponding length on the forepart. This extra length is to be frilled in about three inches below the underarm. This method will give a clean effect at the back of the arm, and will create a hollow effect at the waist when pressed open. The pressing open of the seam should begin at the top and the fullness pressed toward the inside of the forepart. Care should be taken not to stretch the upper part of the seam. Toward the bottom the seam should be stretched enough to create a hollow effect at the middle of the side body. The side body may be folded in half and pressed short between the notch and the bottom. The crease formed by this process may be taken out when pressing open the back seam.

If forepart has front seam, press it to create a straight line, and the length produced on each side of the iron must be pressed short in order to create the required hollow effect. All other shaping and pressing should be done from the side toward the middle of the forepart, and the front edge should not be pressed short. The middle of the chest being the most prominent part of the body, it is necessary to have the edge pressed to the natural length. If it is pressed short, the shoulder-point will be forced out of place, and the side will not fit closely to the waist line.

Other instructions for shaping the shoulders will be found in Section 29.

Basting on the Skirts.—Before basting on the skirt, the waist line should be marked straight, as irregularities have been caused by pressing the seams. A stay of very fine material, about five inches in length, should be basted in the waist seam, beginning at the front edge. It is customary to put a stay also in the side body, but it is much better to put in a thread to prevent stretching, as this makes the seam more pliable. The skirt should be pressed in shape before basting, taking care to press in sufficient fullness to give room over the hip. Begin basting the skirt at the side body. Baste as far as the middle of the side body without allowing any fullness, but from this point some fullness should be provided, increasing it over the hip, and then gradually diminishing it toward the front where the stay begins. Over the stay the skirt should be basted smooth. In order to determine whether the fullness has been properly distributed take up the cloth at the seams, with the edge in the right hand and the side body in the left, and stretch it out. If the fullness falls in straight lines it will also drape properly on the body; but if it falls in bias lines, the fullness must be so divided that it will fall straight.

Before the skirt is sewed on, the fullness is to be pressed into place in order to create the required room over the hip. The skirt should be sewed on by hand. If the material is either too heavy or too delicate to get a good seam by hand, the front part where the stay is placed may be stitched by machine. The other parts of the seam must be hand work.

Basting on the Back.—A notch should be placed in the side body and back just below the shoulder blade in order

to preserve the balance by furnishing a proper guide for distributing the fullness of the back. A few inches below the armhole seam, where the most prominent part of the blade is located, the back should go in with a little more fullness; toward the waist line, however, the two sides of the seam should be kept even as far as a point parallel with the notch of the side body below the underarm seam. Between the hollow of the waist and the waist seam, the back is to go in a trifle longer, so that when pressed the side body will be shortened in the center and fit to the hollow of the waist. From the waist down to the bottom where the skirt is basted on the back, care should be taken not to have the skirt basted in too full. Great care must be taken to have both sides of the back basted in exactly alike and pressed alike, as otherwise a twist will be produced and the garment will hang to one side.

The upper part of the back seam must be sewed by hand, and be put flat on the half-moon block for pressing the seam open. It should be laid on the block straight, as it was cut. At the curve of the seam there will be a length, which must be pressed short and inward toward the side body seam, and care should be taken in this process not to stretch the armhole. Then press the back smooth so that the center seam will have a straight line. If the pressing is not done in this way, there will be an oval formed at the center seam, which appears as if it should be taken out. But if this is done the garment will be tight over the shoulder blades, and a fullness will be produced at the back of arm.

The only other thing to be specially noted in reference to body coats is to take care to provide a full chest, as they are usually worn over stiff-bosomed shirts, particularly a full-dress.

PART IV.

Alterations

THE ORDINARY DEFECTS AND HOW TO REMEDY THEM

In order to secure that individuality of fit and style which is the chief recommendation of the custom-tailor, it is often necessary after the try-on, and even after the garment has been completed, to make minor alterations. To do this scientifically, expeditiously and economically, it is necessary to know the correct method and to become adept in applying it. Much valuable time is frequently lost in "busheling," and many a garment is spoiled if the cause of the defect is not fuly understood. The following ten defects cover practically all the alterations which ever need to be made in coats. The method described has been shown by experience to be the simplest and best. If any difficulties should arise not covered by these samples, a letter addressed to the author will receive prompt attention.

HOW TO TRY ON AND MARK FOR ALTERATIONS

Inspection.—Put coat on customer and allow him to assume a natural position and adjust the coat himself. Notice now whether the foreparts are in balance, and buttons and buttonholes directly opposite each other. The

next test is to put the hand in each armhole to see whether either is too high or too deep. The third test is to button the coat and step away from the customer a considerable distance in order to get a good view and to read the alterations that must be made. The fitter should note carefully every part of the garment before returning to the customer. If there is a large amount of alteration needed, he should write it down in detail, while he is at a distance, because after returning to the side of the customer he would no longer notice all the particulars. The procedure here noted is necessary where there is no supervising fitter.

Marking Defects.—Collars and shoulders are to be pinned or marked first. The back should next be marked to indicate whether it is to be shortened or lengthened. The fitter then passes to the front and unbuttons the coat to see whether the balance of the foreparts has been restored by the pinning that he has done. He should then observe whether the corners of the foreparts have the same length and are cut away exactly alike. Finally, he buttons the coat and marks the sleeve length as the last step. If the sleeve length should be marked at any earlier point in the inspection, subsequent alterations will disturb the length.

The inspection and marking should be done with the utmost despatch so that the customer does not get tired and thereby fail to preserve the proper position.

In order to find out whether the collar will neither fall away from nor ride up on the neck, ask the customer to be seated and assume a position as if using the hands in front of him, or folding the hands. If then the collar falls away from the neck, the back is too narrow over the shoulder blades. If it rides up on the neck it is too tight over the shoulder.

1. BREAK IN FOREPART IN FRONT OF ARM

If the forepart is too long between the top of the shoulder and the lower part of the armhole, it will wrinkle or "break" in front of the arm, and the collar on that side falls away from the neck. This defect is due to the fact that one shoulder of the customer was very slightly lower than the other, a deformity which was not detected in taking the measurements, both sides of the strap being measured exactly alike. Another result of this deformity is to make the sleeve too long. In some cases, also, the sleeve hangs too far back.

There being but one cause for all of these defects, all of them may be cured by one and the same operation. This operation consists in "crooking" the shoulder; that is, shifting it forward as much as it FALLS AWAY FROM

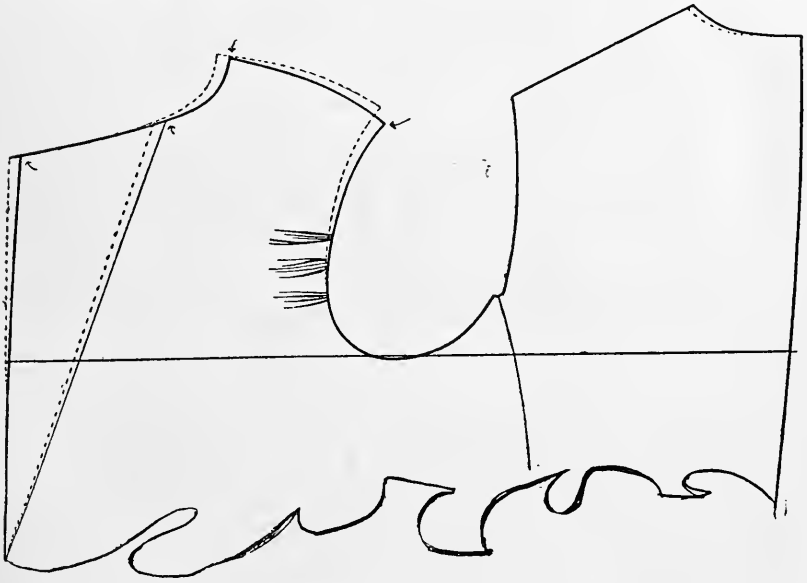


Diagram 1.

Figure 1.

THE NECK. Mark this distance as indicated between the two arrows in Fig. 1.

Diagram 1 shows the shoulder ripped open and also the method of making the alteration. The dotted lines show the original forepart, while the solid lines show the alteration required for the defective lower side. In making this alteration it is necessary to straighten the line of the gorge. This is done by raising the back half the distance that the shoulder is shifted, as is indicated by the distance between the dotted and solid lines of back. This alteration should be made in the pattern in order that the defect may not occur again in subsequent orders.

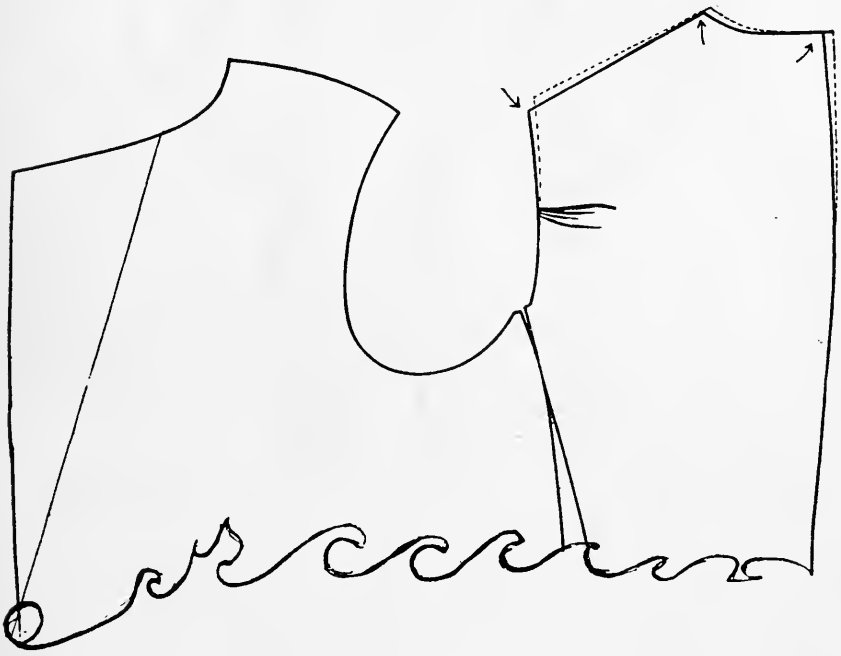


Diagram 2.

Figure 2.

2. BREAK IN BACK OF ARM

If the back part shows a wrinkle near the armhole, as indicated in Figure 2, take off the part included between the solid and dotted lines shown in the Figure. The Diagram, No. 2, shows the changes to be made in the pattern.

3. LOW SHOULDER

In cases where one shoulder is low throughout its whole length, and the collar falls away on the lower side only, crook the shoulder and shorten it at the collar ¼ inch or more. At the shoulder-point of the arm shorten ½ inch or more. The dotted line in Figure 3 shows where the collar is to be shortened. The amount of shortening is

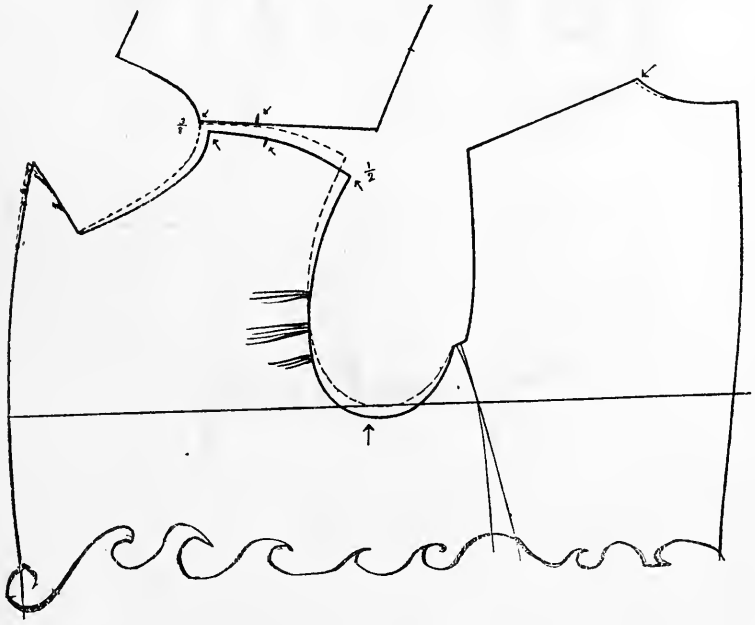


Diagram 3.

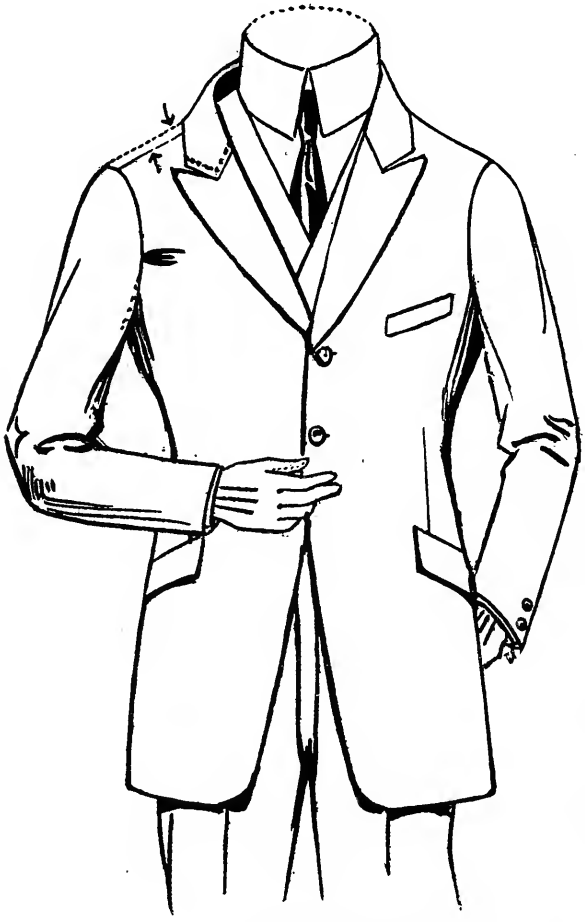


Figure 3.

shown by the distance between the dotted line and the amount of shifting is shown by the distance between the two arrows. Diagram 3 shows how to alter the pattern. Straighten the line at the neck, for in most cases when a shoulder is either crooked or straightened, it creates a corner instead of a circle. In the Diagram the arrows point to the altered lines.

4. WRINKLES BELOW COLLAR

If there is a surplus of material below the collar, in the center of the back, it is caused in most cases by the shoulder being too tight over the heavy part of the muscle at

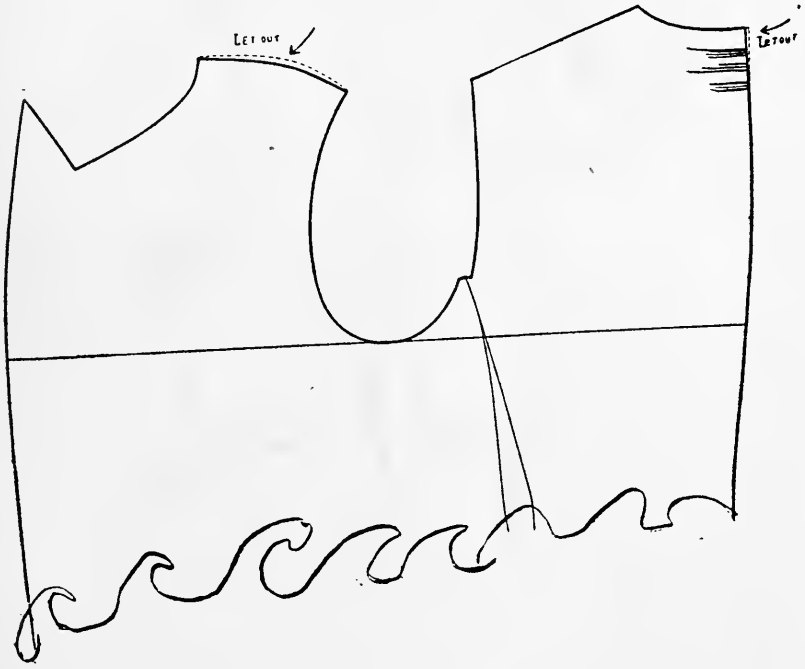


Diagram 4.

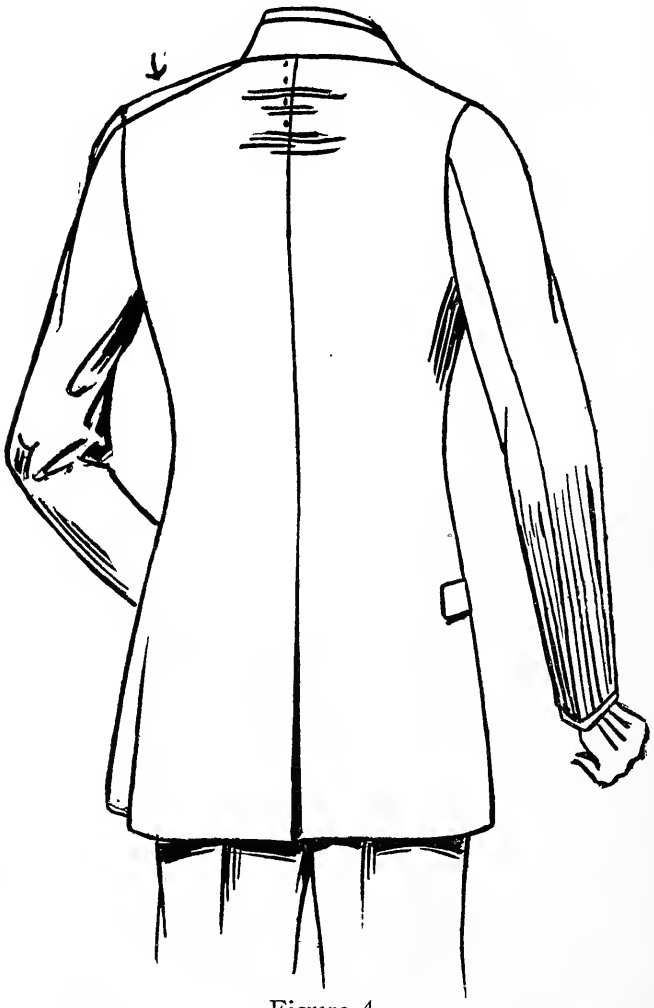


Figure 4.

the back of the shoulder between the neck and the arm. In such cases rip the shoulder in the center, and pull the back down until the wrinkles disappear. You will then be able to judge how much to let out over the round of the shoulder. See Figure 4 and Diagram 4. The arrow points to the places where the shoulder and back are to be let out.

5. WRINKLES BELOW COLLAR AND BACK OF ARM

In this case it is necessary to let out the forepart as shown by the dotted line above the solid line. This will

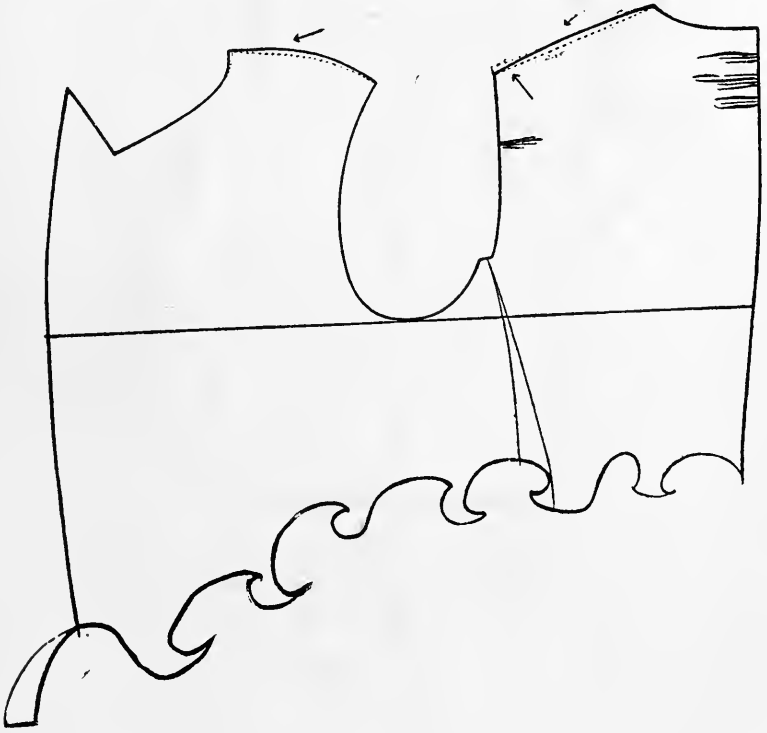


Diagram 5.

Figure 5.

remedy the wrinkle below the collar. To cure the wrinkle at the back of arm, take off a trifle at the shoulder point at back of arm as shown in the Figure. The Diagram shows how much must be added to the pattern over the round of the shoulder, and how much must be taken off at the point of shoulder back of the arm. The Diagram shows also how much must be added to the forepart.

6. ERECT FIGURE--HEAVY NECK AND HIGH SHOULDER

It often happens in the case of a man with a heavy neck, high shoulders and very erect figure, that a wrinkle below the back collar may be remedied by letting out the center seam below the collar, and also making room for the round of the shoulder by altering the seam as indicated in Figure 6 and Diagram 6.

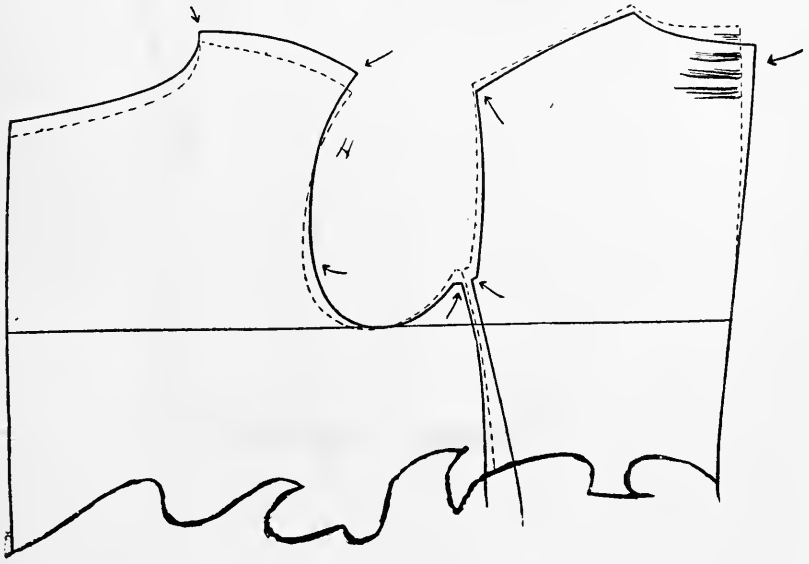


Diagram 6.

Figure 6.

The dotted line in Figure 6 shows how much the center seam is to be let out. The double line on the shoulder shows how much the shoulder is to be let out. Diagram 6 shows the alterations to be made in the pattern. The arrows point to the solid lines resulting from the alterations of the pattern.

7. TO GIVE EASE OVER HIP AND REDUCE SURPLUS IN FRONT

In a good many cases after a garment has been finished, the back will strike over the hips, and give the effect of being too tight, while at the same time there is a surplus at the bottom button, the upper part of the garment fitting perfectly. To remedy this defect, put the back in shorter over the hollow of the waist, beginning at the heavy part of the blade. When a notch is necessary to keep the balance, mark a distance of from 4 to 4½ inches from upper notch, and make the notch in the back from ½ to ¾ inches less, so that the back will be so much shorter over the hollow of the waist. This operation will carry the surplus of material from the bottom button in front to the back. It is also necessary to draw in a trifle at the bottom in the front as far as the pocket so as to bring the bottom corners closer to the body. See Fig. 7.

Figure 7 shows the tightness over the hip. Figure 7a shows the drape developed over the hip after the garment is pinned up. Figure 7b shows how the forepart was brought backward, making it fit correctly at the bottom button. The lines in front of the Figure show how much the coat opened up at the bottom. Diagram 7 shows how simple and economical this operation is. The notches below the waist show how much the back was shortened. Care must be taken to press the forepart short.

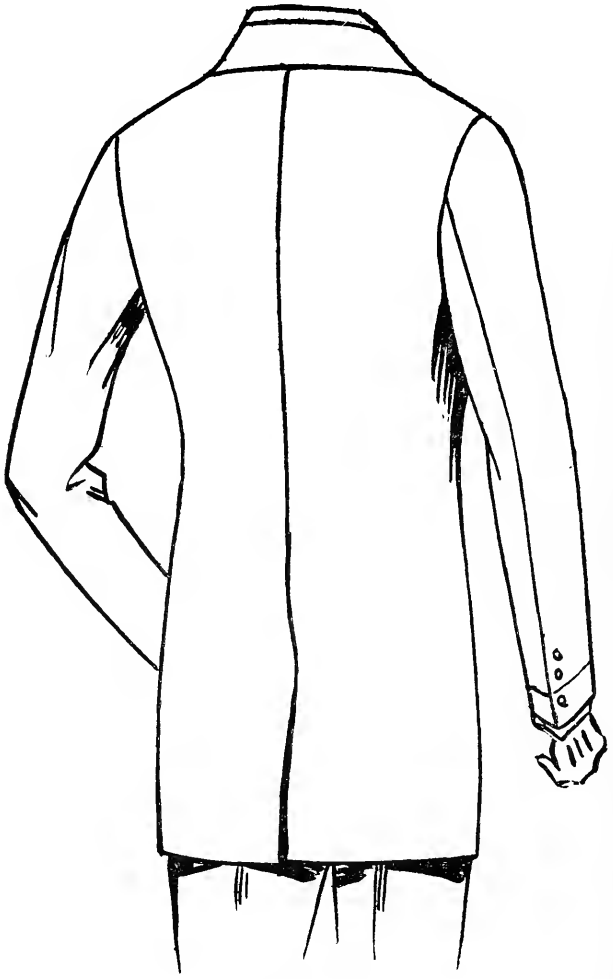


Figure 7.

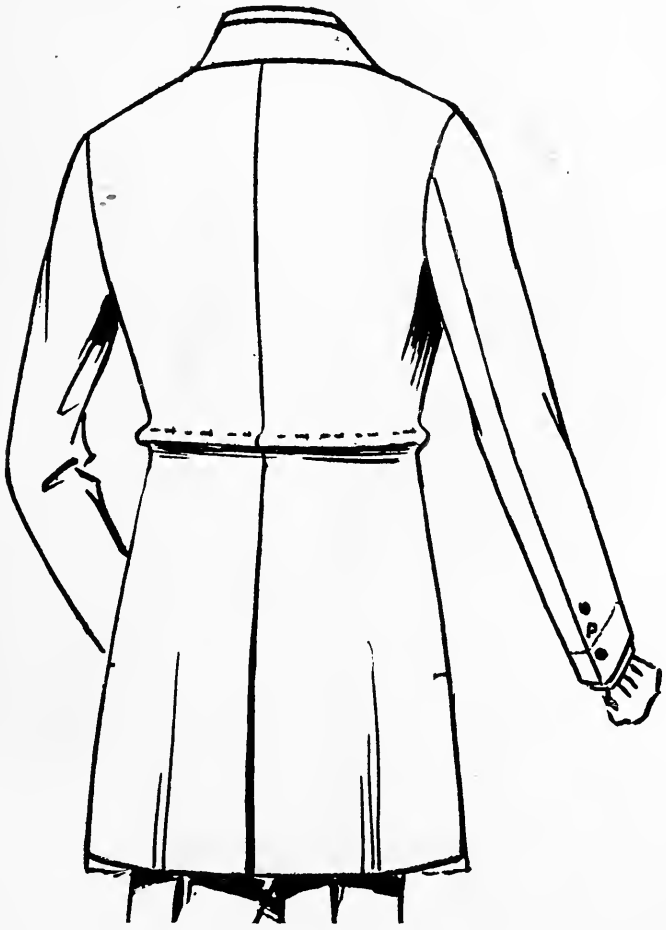


Figure 7a

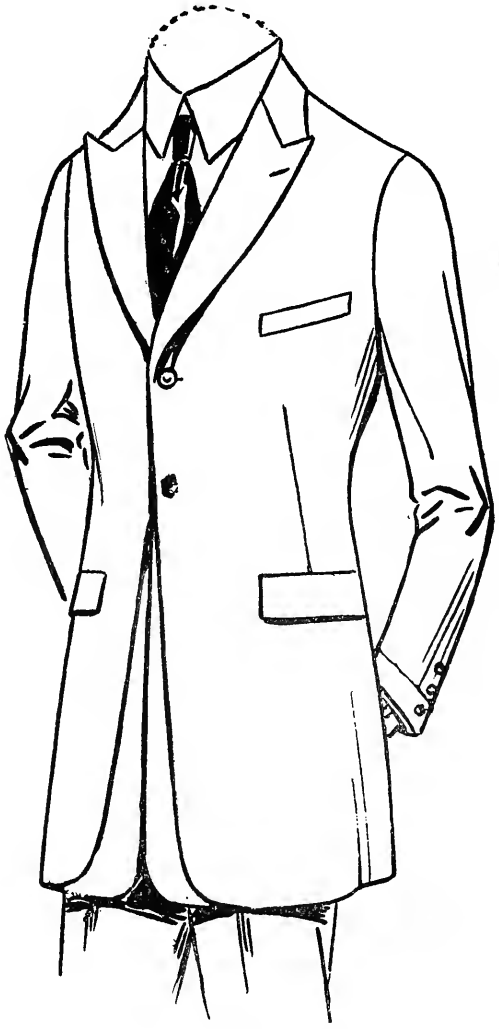


Figure 7b

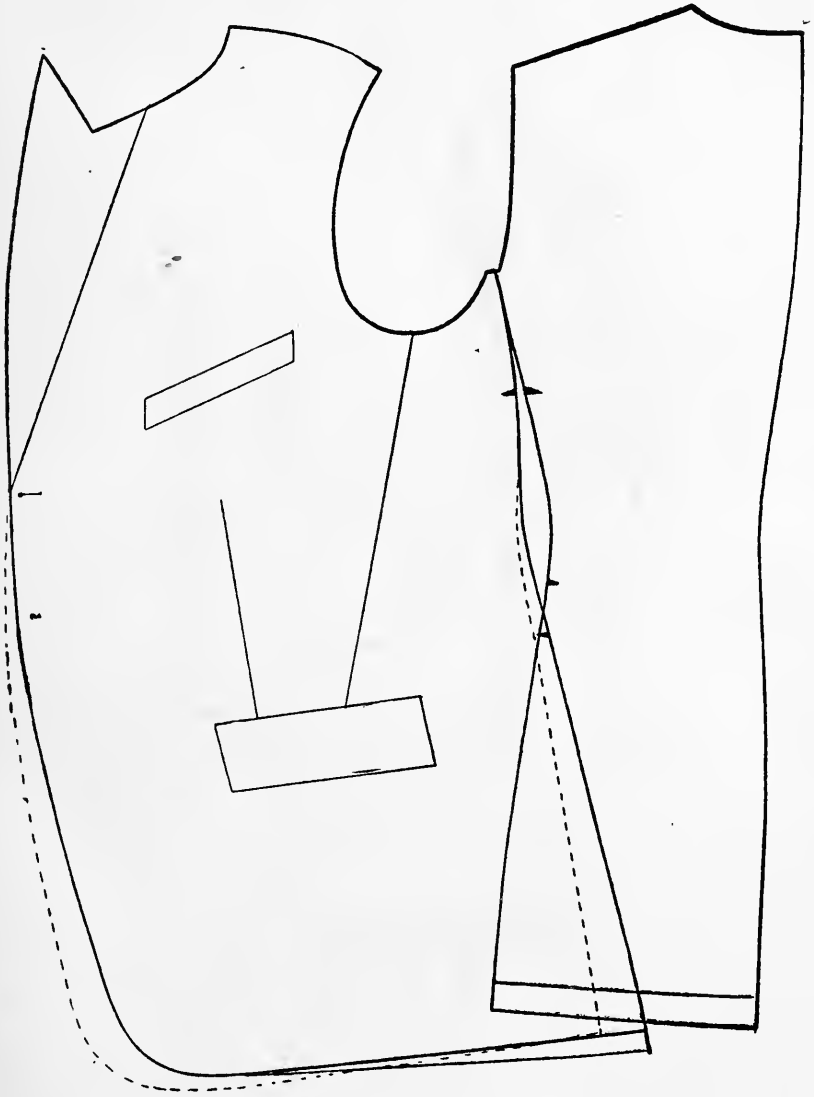


Diagram 7.

8. WHEN A COAT IS TOO LARGE OVER THE UPPER BUTTON AFTER BEING FINISHED

Should the garment after being finished be correct over the upper button but too small over the bottom button, with too much flare in the back, it must be carefully studied to discover the cause of the defect. It may come from the back being too short over the blades, between the depth of armhole and the top of neck. The shoulders may be too crooked, and the strap too long. In either case, straighten the shoulder, shorten strap at the shoulder points, and restore a good line at the neck, because shifting the shoulders generally makes an angle. This operation lengthens the back, reduces the surplus at the top button, takes away the flare from the back, and gives width to the front at the bottom button. See Diagram 8.

The arrows indicate the alterations to be made in the pattern. The solid lines show the result of the alterations in the pattern. To economize labor in this alteration, only the collar, sleeve and shoulder are to be ripped open.

9. TO REDUCE WIDTH OF FOREPART OVER UPPER BUTTON

Diagram 9 shows the same defect in the garment as Diagram 8, except that the chest is too large, with a surplus over the upper button. To reduce the surplus without disturinb the front edge take in under the underarm seam by one-half the amount of the surplus lap. Clear out the armhole to have the same line as before. This reduces the surplus at the upper button, and gives the right width over the chest.

All the foregoing changes in shortening or lengthening the shoulders destroy the hang of the sleeves, and in most cases they must be reset.

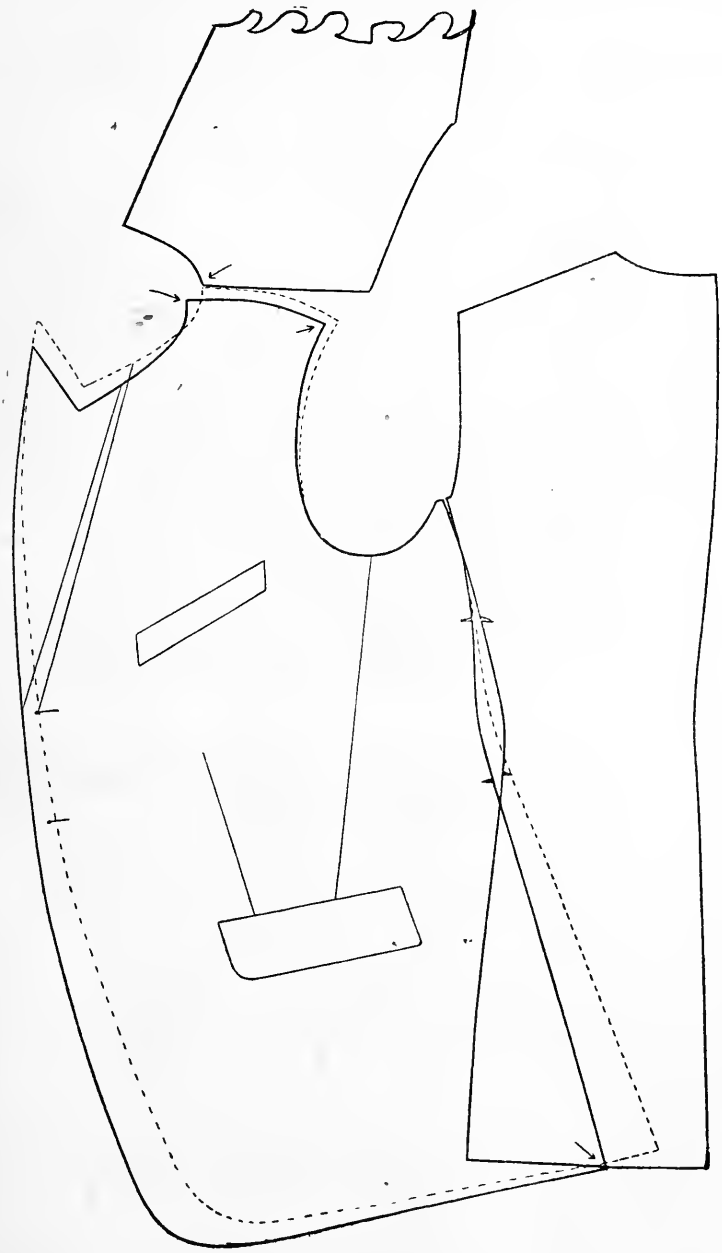


Diagram 8

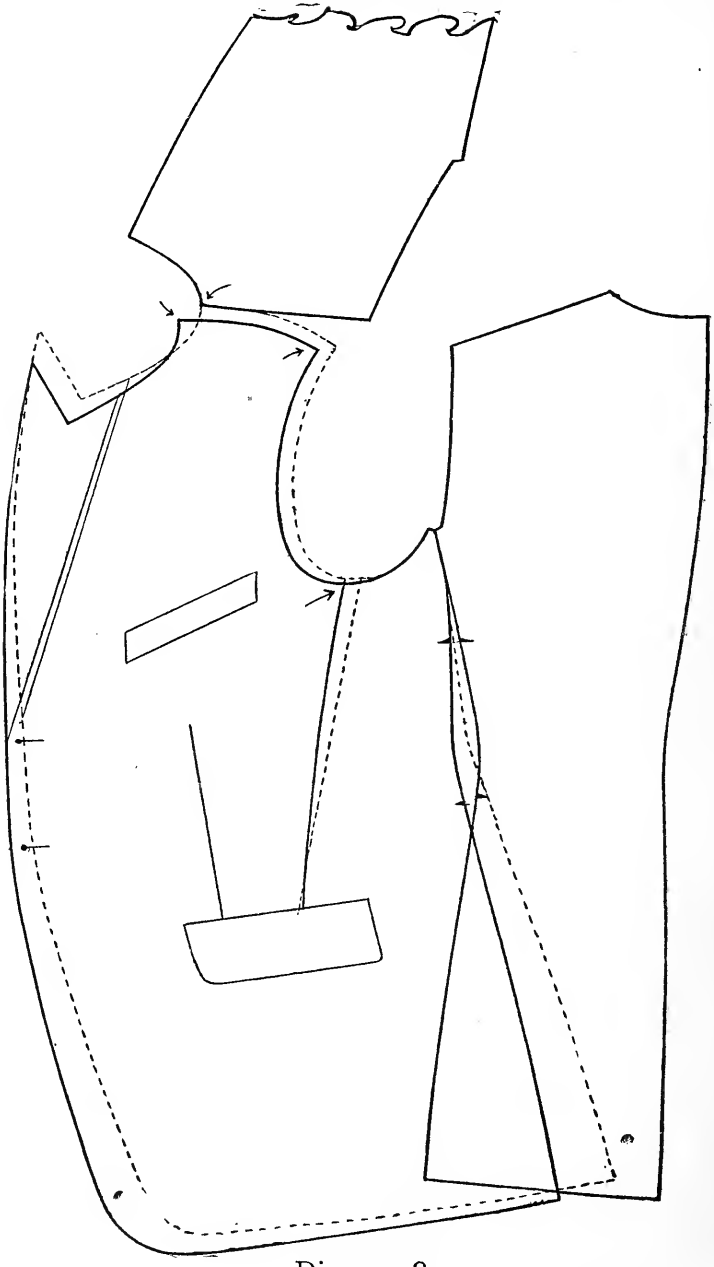


Diagram 9.

10. TOO SHORT A BACK

In case the back is merely short and the length of strap is right, and the garment fits well around the collar, then pass up the back according to necessity, using good judgment. The forepart then goes down, gives the needed width over the bottom button, and reduces the flare in the back. See Diagram 10.

The Diagram shows how much the back is to be shifted up. An economical way of altering for this defect is to piece on at the bottom of the back for the turn-up. The arrows indicate where the points of back and forepart should come together.

11. HOW TO FIT A SQUARE-SHOULDERED FIGURE

In this case the coat will be loose around the neck and high at the collar, while the depth of armhole is correct. To remedy this defect, rip shoulder, collar and sleeves, and follow the alterations indicated in Diagram 11.

12. HOW TO ALTER FOR A STOOPING FIGURE

To alter for this figure, the pattern should be corrected as shown in Diagram 12. The amount to be taken off the forepart is shown by the space between the solid and dotted lines. The back of the pattern should be split between the top and depth of scye, and should be opened up enough to give the necessary length over the center, and a wedge inserted to keep the pattern togther. The sleeves, collar and shoulder are now to be opened up, and the pattern is to be balanced from the depth of armhole. This is the most economic method of altering where more length is required over the center back between depth and neck.

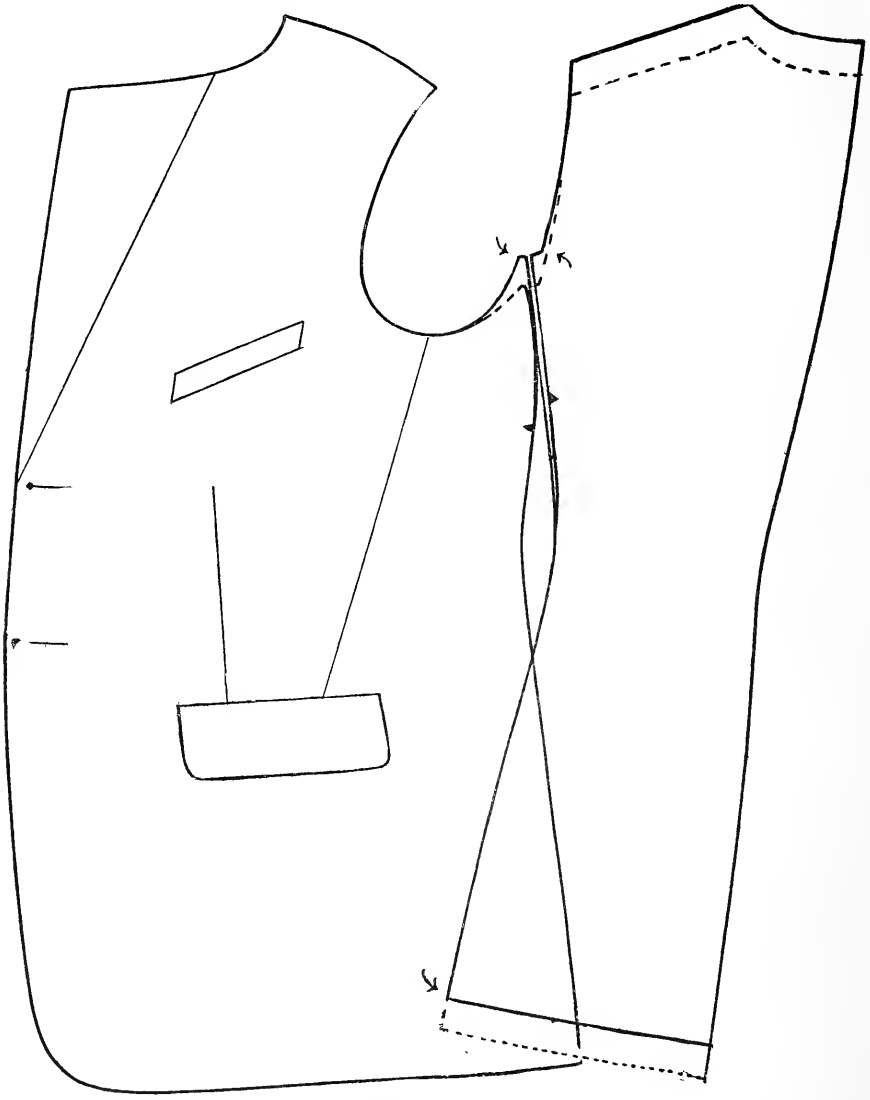


Diagram 10.

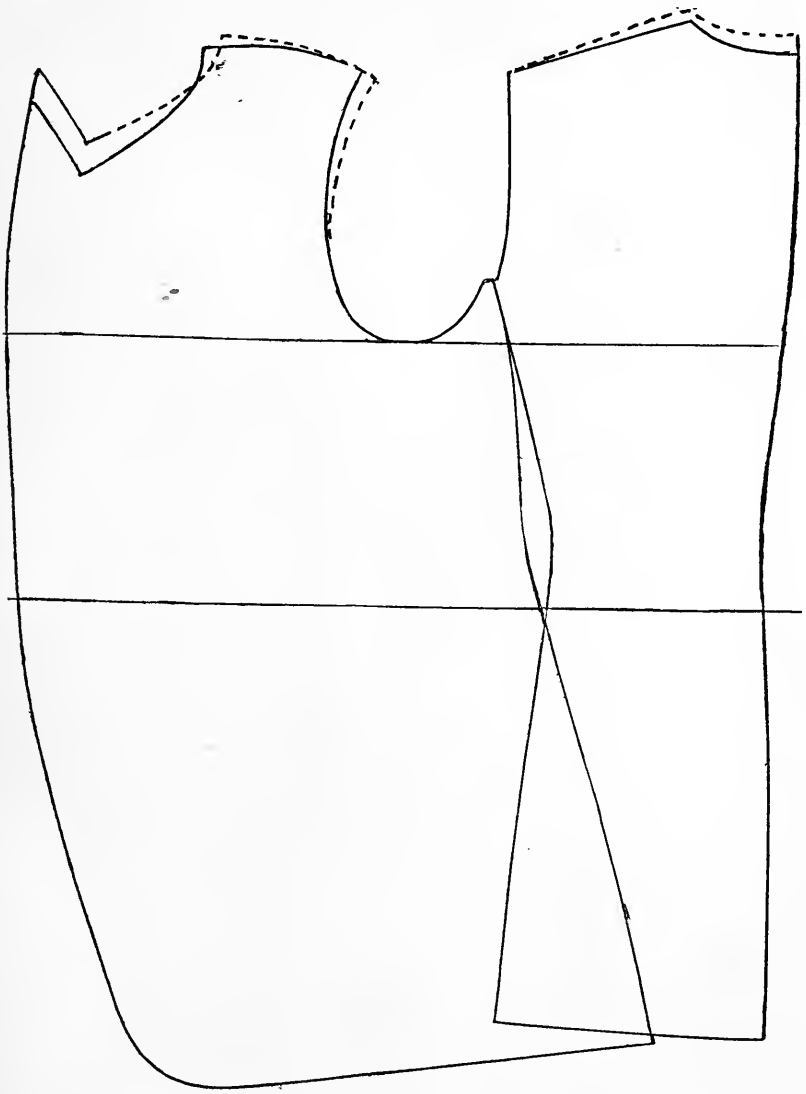


Diagram 11.

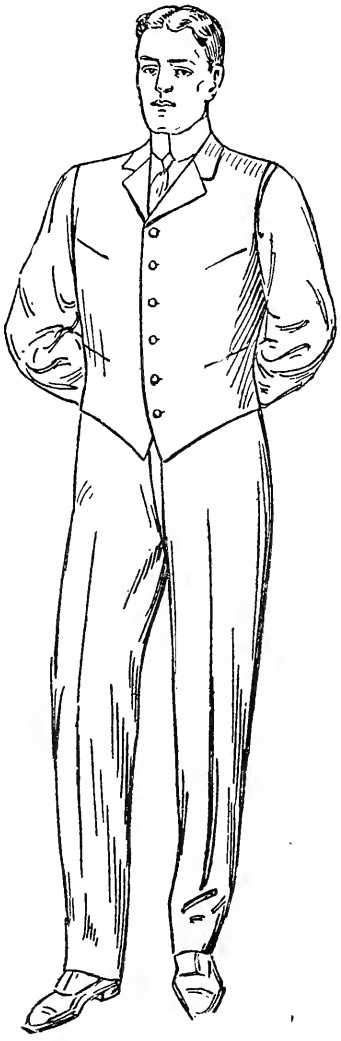


Figure 11—Square Shoulders.

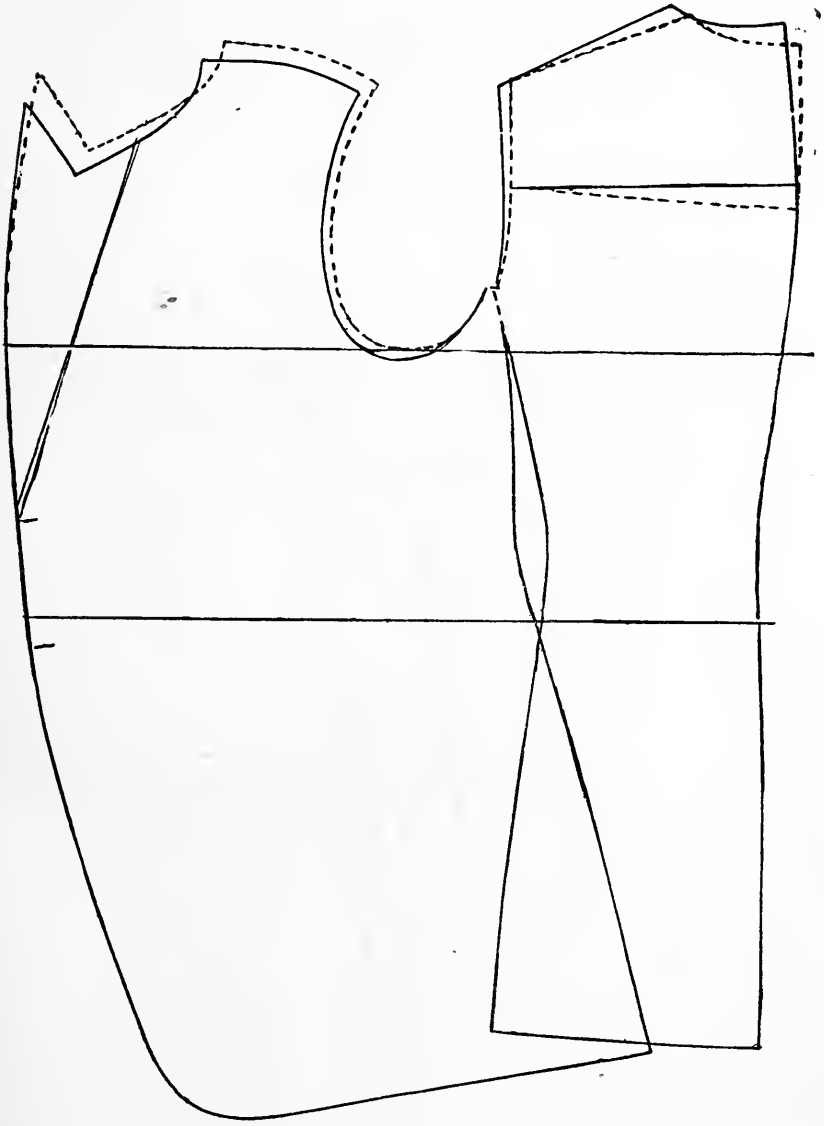


Diagram 12.

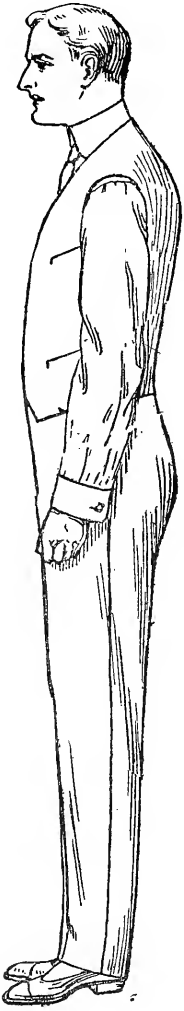


Figure 12—Stooping.

PART V.

The Deiner Sectional Shop Ticket and Ledger Records

The "Sectional Shop Ticket" is attached to every coat that goes through the shop. Every workman who performs one of the sectional operations, clips the corresponding coupon and places it in an envelope, which at the end of the day's work is deposited in a convenient box near the time clock. Every coupon on a ticket has written upon it the number of the job to which the ticket is attached.

Records Progress of Garment.—The condition of the shop ticket at any time indicates how far the making of the garment has progressed, and also when it will be finished, for the reason that the time required for completing any sections is accurately known.

A Check on the Worker.—The coupons deposited with worker's envelope at the end of the day's work tell how

many sections he has handled during the day, and what salary he is fairly entitled to receive. This is not a "piece-work" system, for the workers are paid a weekly salary. It is, however, a method of securing a standard quantity of work of standard quality in return for the wages paid.

NOTE:—Sectional Shop Tickets, Checking Ledger Sheets, Cost-Accounting Ledger Sheets and Pay Roll Sheets may be obtained of the F. F. DEINER Co., No. 1 East 42nd Street, New York.

THE DEINER SECTIONAL SHOP TICKET

Order No..... Date.....

Shop No..... Quantity.....

Name ..... Coat

Seams..... Collar.....

Pockets..... Facing.....

Sleeve..... Cuffs.....

Remarks .....

.....

.....

75—Extra	76—Extra
73—Piping edges	74—Velvet collar
71—Felling braid	72—Corded edges
69—Felling silk facing	70—Basting braid
67—Basting silk facing	68—Basting silk collar
(Omitted Numbers)	
9—Basting haircloth on canvas	10—Padding canvas
7—Basting pockets 1st operation	8—Machinist 2nd operation
5—Machinist 1st operation	6—Underpresser 1st operation
3—Basting underarm seams 1st operation	4—Overcasting seams
1—Fitter	2—Marking stitches

The shop number must be filled in on every coupon. The coupons are clipped from the bottom upward.

NOTE—The shop tickets may be obtained in quantity of the F. F. DEINER CO., No. 1 East 42nd St., New York.

Checking Ledger.—The form of the Checking Ledger may be seen in the example given below. It is ruled for recording the order number of each garment, the names of the workmen employed on the manufacture of each garment, the number of each section on which he has worked, the date of try-on, date of delivery, and any other data called for by the shop. As the coat progresses through the several sections, the bookkeeper enters in this ledger at the close of each day, from the coupons of the workers, each one's number under the sections in which he has worked for each garment that has passed through his hands.

CHECKING LEDGER

Order No.	Shop No.	Worker's No.	Kind of Coat	Try-on	Delivery
500	100	5	S. B. Sack	5-13-'20	6-20-'20
501	101	6	D. B. Sack	4-12-'20	5-18-'20
502	102	7	Overcoat	7- 9-'20	7-14-'20

SECTION NUMBERS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
5	7	6	7	6	5	5	7	5	6	6	5	7	7		

SECTION NUMBERS

17	18	19	20	21	22	23	24	25	26	27	28	29	30	31

This record is for two main purposes. In the first place it tells just how far a garment has progressed in making. Second, it shows what workmen have taken part in the making, and on which sections they worked. If the manager is asked when a certain garment will be ready for try-on or delivery, he has only to glance at this checking ledger to find out precisely when it will be ready. For example, in the above record it is evident that the three garments have reached Section 14, and that workmen whose numbers are 5, 6, and 7 have taken part in the making. It appears also that workman No. 5 has done the work in sections 1, 6, 7, 9, 12, and so on for other workmen. This part of the record is important to prevent the stealing of coupons or mistakes in clipping them—not to use the opprobrious term.

Cost-Accounting System.—The bookkeeper opens each workman's envelope, and enters upon the Cost Accounting Blank the workman's name or number, his weekly wages, the section or sections in which he has worked during the day, the number or numbers of the garments on which he has worked, and the number of hours and minutes he has spent on each garment. This record is filled out for each day, and at the end of the week the total time spent on the garments manufactured during the week is added up, and also the wages earned by each workman.

This record also furnishes the data for computing the cost of each garment and the average cost of the work turned out during the week. It is also an index of the efficiency of each worker. If he is unable to turn out the average number of garments, he may be transferred to another section in which he may prove more efficient.

THE COST-ACCOUNTING LEDGER

Worker's No.	Salary	Section Nos.	Garment No.	Monday, etc.	Total	Cost
			100	4x45—180		
			101	4x15— 60	480	
2	$44	1	102	4x52—100	(8 hrs.)	$8.00
			103	4x35—140		
			100	120		
			101	120	480	
3	$50	2	102	120	(8 hrs.)	$9.12
			103	120		

It is evident that if this record is carried for the entire week, covering all the workmen and all the sections, including "extras," the totals in the last column will show the total cost of the garments made during the week, and also the average cost of each. When it is desirable to close this account, the garments not completed at that date may be left out of the record, and the cost of manufacture determined for those garments that are fully completed.

It is evident that a dishonest workman would have the opportunity of clipping coupons to which he is not entitled—not having performed the work—and put them in his own envelope. When, however, the garment passed to the worker whose part in the work was indicated on the stolen coupons, he would notice that they were missing. The foreman would then issue to such worker a duplicate coupon and keep a record of it. When entering the coupons in the Checking Ledger, the duplicate coupon should be entered, and the stolen cupons held until pay day, when the matter can be adjusted to the entire satisfaction of the manager.

HOW TO TAKE CARE OF TRIMMINGS AND BUTTONS

Have a case of pigeonholes alphabetically arranged. The part of the ticket that goes with the try-on is to be cut off, and the other part is to be tied up with the trimmings. This part, which is the top of the ticket (see Page 00) bears the name of the customer, with the surname written first.

Provide small envelopes for the buttons and the buttonhole twist, particularly if the twist is colored. Mark the envelope in the same manner as the shop ticket tied up with the trimmings, giving the name and order number of the job. The man who receives the coats to be re-marked after the try-on, should get out the envelopes or bundles containing the trimmings and buttons and place them in a file on the table where the buttonhole-makers and button-sewers are at work.

OTHER SHOP RECORDS

When garments are sent to the shop to be made for try-on each must receive a "shop number" and be entered in the shop register. The shop number must also be written on the order ticket. All specifications which are on the order ticket should be transferred to the shop ticket. Write also on the sleeve coupons whatever instructions applies to them. The number of the shop ticket is to be written on EVERY SECTIONAL COUPON of the shop ticket and the fitter should put the shop number of every garment on white pieces of lining and sew one on each of the following parts: sleeves, each forepart, back, facing, and under collar, so that the parts of a garment cannot be misplaced; this is especially important when there is more than one garment cut from the same material. Particularly the under collar and sleeves must be marked in this way.

The sleeve coupons, which are indicated by a heavy line on the shop ticket, should be cut off by the re-marker, who should see to it that the directions for making the cuffs are written on the sleeve ticket. If there is anything special concerning the sleeves, it may be filled in under "remarks," and this ticket should go with the sleeves.

TABLE SHOWING WAGES FOR 1 HOUR AND 1 DAY

From $9.00 to $50.00 per 44-Hour Week

Week Rate	1 Hour	8 Hours	Week Rate	1 Hour	8 Hours
$9.00	$0.20	$1.64	$30.00	$0.68	$5.45
10.00	.23	1.82	31.00	.70	5.64
11.00	.25	2.00	32.00	.73	5.82
12.00	.27	2.18	33.00	.75	6.00
13.00	.30	2.36	34.00	.77	6.18
14.00	.32	2.55	35.00	.80	6.36
15.00	.34	2.73	36.00	.82	6.55
16.00	.36	2.91	37.00	.84	6.73
17.00	.39	3.09	38.00	.86	6.91
18.00	.41	3.27	39.00	.89	7.09
19.00	.43	3.45	40.00	.91	7.27
20.00	.45	3.64	41.00	.93	7.45
21.00	.48	3.82	42.00	.95	7.64
22.00	.50	4.00	43.00	.98	7.82
23.00	.52	4.18	44.00	1.00	8.00
24.00	.55	4.36	45.00	1.02	8.18
25.00	.57	4.55	46.00	1.05	8.36
26.00	.59	4.73	47.00	1.07	8.55
27.00	.61	4.91	48.00	1.09	8.73
28.00	.64	5.09	49.00	1.11	8.91
29.00	.66	5.27	50.00	1.14	9.09

LIBRARY OF CONGRESS
0 014 064 512 6